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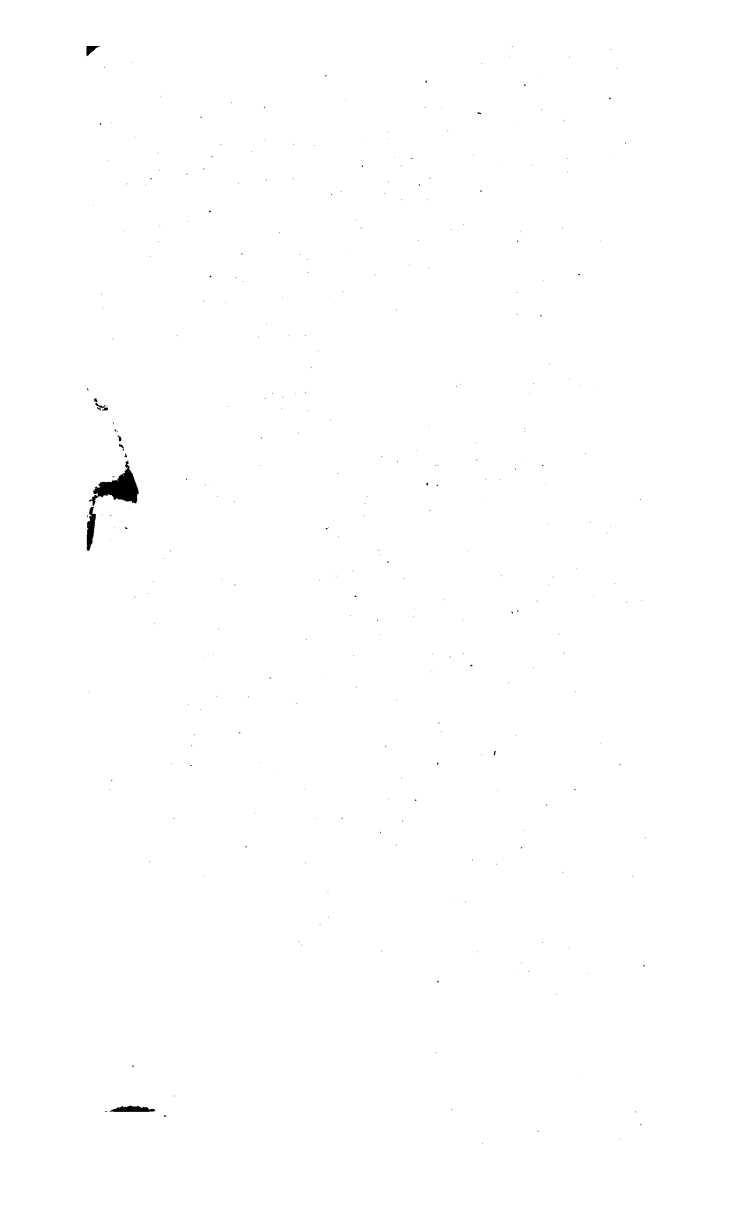
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**ANNEX**

1473-  
English





1. The first part of the document is a list of names and addresses of the members of the committee. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:



132.  
THE

# ANTIQUITIES & MARBLES

IN THE

## BRITISH MUSEUM.

INCLUDING

THE TOWNLEY GALLERY.

ELGIN AND PHIGALEIAN MARBLES.

EGYPTIAN ANTIQUITIES.

ETRUSCAN VASES.

ETC.

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LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

1848.

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FAUNS AND VASE.



ROMAN TROPHY.

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## TOWNLEY GALLERY.—Room I. No. 31.

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### FAUNS AND VASE.

THIS terra-cotta (*baked earth*) represents two fauns supporting a vase, and at the same time leaning over it as if to see their faces reflected on the surface of its contents; the foot of the vessel rests upon the stem of a plant, whose branches are twined like the tendrils of a vine and fill the area of the bas-relief. A lion's head is fixed above the vase, and over this an ornament forming a border to the top.

The dimensions are 1 foot 2 inches in length, by 1 foot in height.

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## Room I. No. 32.

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### ROMAN TROPHY.

THE following is Mr. Combe's description of this terra-cotta: "A bas-relief, imperfect, representing a trophy erected by the Roman Emperor Trajan, to commemorate his conquest over Decebalus, the leader of the Dacians [inhabitants of a country beyond Hungary, containing the present Moldavia, Transylvania, and Wallachia]. Near the trophy stands a Dacian chief, a captive, attended by one of Trajan's guards, and secured by a chain fastened round his right wrist. The dress and character of this captive exactly correspond with the costume of the Dacians as represented on Trajan's column. His head has no covering, his chin is bearded, and his dress consists of a long tunic and a sort of trousers which reach to his feet. The trophy, as usual, is erected on the trunk of a tree, over which a Dacian cloak is thrown, while a shield and a standard are suspended from a bough by the side of it."

There is an inscription on this bas-relief, the first word of which is imperfect, which appears to record the name of the designer. The dimensions are 11 inches in height, by 10½ in length.

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**WARRIOR CONSULTING THE ORACLE OF APOLLO.**

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## TOWNLEY GALLERY.—Room I. No. 53.

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### WARRIOR CONSULTING THE ORACLE OF APOLLO.

THIS is a bas-relief, much restored, representing a Warrior seated, consulting the oracle of Apollo. Apollo stands before him, resting his right hand upon a lyre of a square form, through which is seen a raven, a bird particularly noticed, as an accompaniment of Apollo, by Ælian in his "History of Animals." Mr. Combe observes, that a lyre, which bears a strong resemblance to this, occurs in the hand of a bronze figure of Apollo, engraved in the "Museum Etruscum of Gorius," vol. i. plate 33. Its form is certainly peculiar.

"Scarcely any important enterprises," says Mr. Combe, "were undertaken by the ancients until the oracles of the gods had been consulted; and in no instances were they resorted to with more zeal than at the commencement, or during the prosecution of a war. Alexander the Great consulted the Pythian oracle before he waged war against the Persians; and Pyrrhus did not venture to assist the people of Tarentum against the Romans until he had received an answer, favourable, as he imagined, from the same oracle."\* Such a ceremony, however, it may be observed, would often be complied with out of regard to the popular opinion, rather than because those at the head of affairs attached any real importance to it.

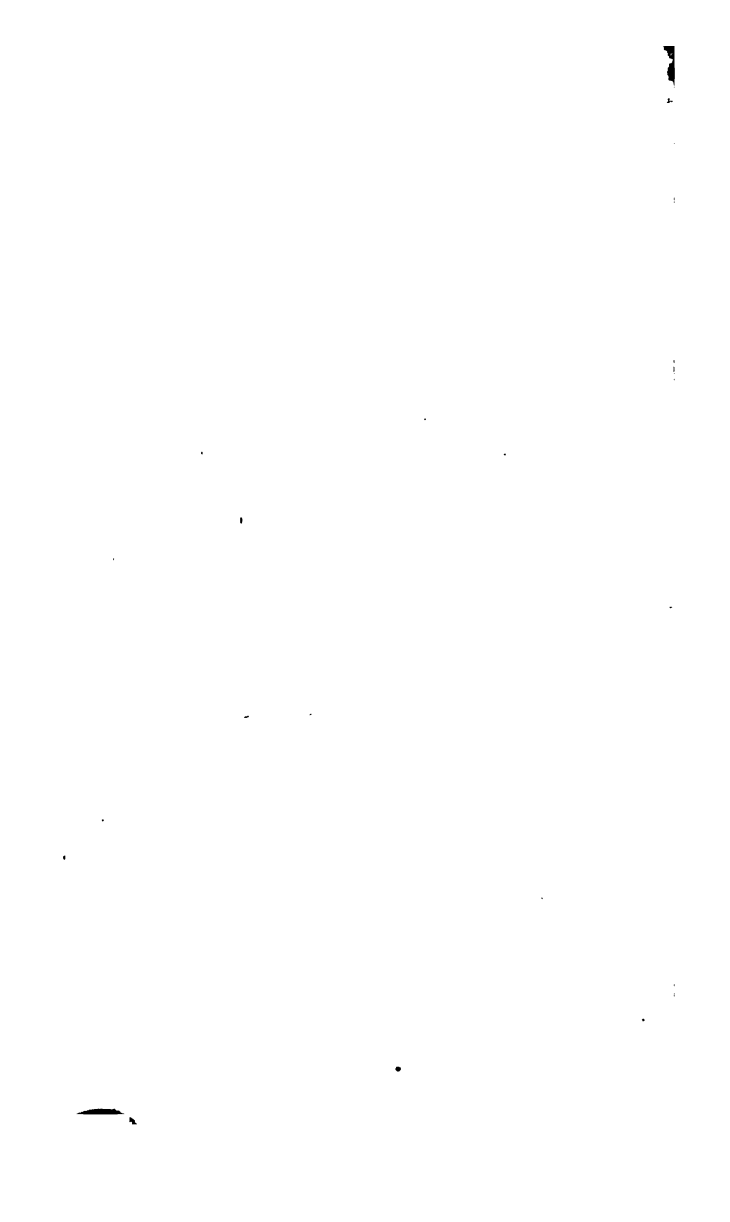
The upper part of the warrior's figure, as well as the legs of Apollo, which were originally defective in this bas-relief, were restored by Mr. Nollekens.

The dimensions of the sculpture, are about 10½ inches by 9½ inches.

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\* Combe, "Description of the Ancient Terra cottas in the British Museum," pp. 27, 28.

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A CHARIOT RACE.

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## TOWNLEY GALLERY.—Room I. No. 60.

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### A CHARIOT RACE.

A BAS-RELIEF in terra-cotta, representing a Chariot-race. The charioteer, in a car drawn by four horses, is galloping toward the metæ or pillars, round which the horses turned in the contests of the circus. He wears a helmet, and bands are swathed round the upper parts of his body. The reins, as was usual on the occasion, pass entirely round him. In Homer's *Iliad*, Nestor directs\* that in turning round the goal, the right-hand horse should be urged on with a loose rein, whilst the left steed is slightly reined in; and these instructions appear to be observed by the charioteer in the bas-relief. Victory was pronounced in favour of him whose chariot first touched a line, marked with white chalk, drawn between the first meta and the left side of the circus.

The Romans, always fond of shows and games, were singularly attached to those of the circus. Fifteen of those places of amusement are supposed to have been in Rome and its environs. Of these, the Circus Maximus was the most extensive, and large remains exist both of this and of the circus of Caracalla.

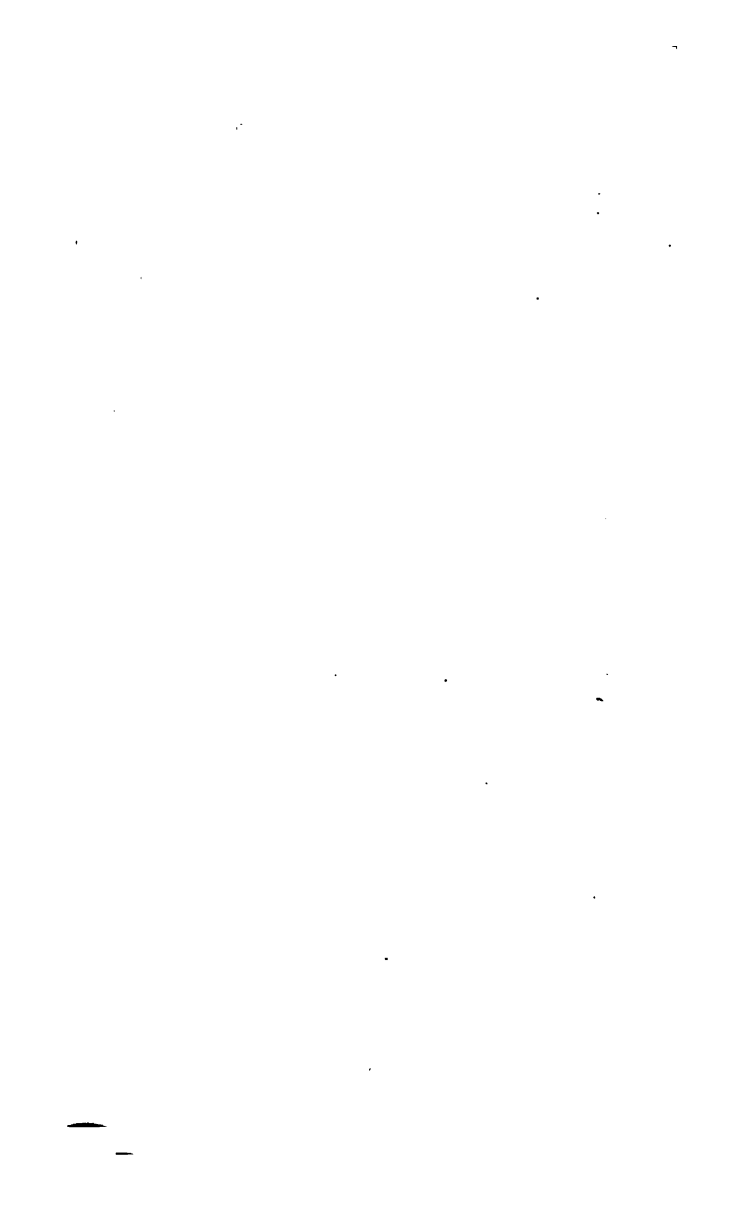
The dimensions of this bas-relief are 1 foot 4 inches, by 1 foot.

The inscription "Anniæ Arescusa," on a tablet above the heads of the horses, records the name of the artist of this terra-cotta, who appears to have been a female.

- 
- " Bear close to this, and warily proceed,  
A little bending to the left-hand steed;  
But urge the right, and give him all the reins,  
While thy strict hand his fellow's head restrains,  
And turns him short; till, doubling as they roll,  
The wheels' round naves appear to brush the goal."

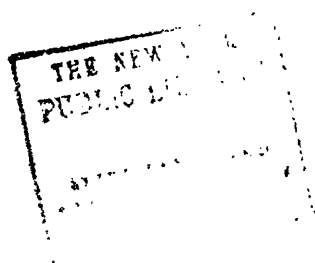
Pope's *Homer's Iliad*.

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THE CARYATIDE.



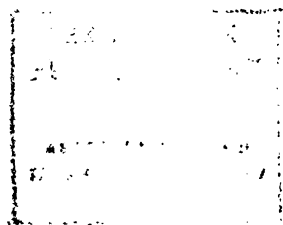
## TOWNLEY GALLERY.—Room II. No. 5.

### A CANDELABRUM IN MARBLE

CANDELABRA were among the richest ornaments of the temples and houses of the Greeks and Romans. They were manufactured of all materials, from gold and silver to wood and terra-cotta; and varied in shape according to the taste and talent of the artist. They were generally constructed similarly to the present specimen; a triangular base, which rested upon three feet, supporting a column surmounted by a broad but shallow plateau or basin, but this of course varied in size or depth accordingly, as it was used for a lamp-stand, or designed for a brazier on which to burn incense or odoriferous woods. Tarentum and Ægina were considered by the Romans as the best manufactories of candelabra. Pliny records it to the reproach of Gegania, an opulent Roman lady, that she had bought a candelabrum for 50,000 sesterces, a sum equal to about 403*l.* 10*s.* of our present money. In Cicero we have an account of a candelabrum designed for the temple of Jupiter Capitolinus at Rome, which was of very large dimensions; it was executed by the most skilful artists, and was profusely adorned with brilliant gems. The same writer asserts that there was not a house in Sicily without these utensils, mostly made in silver. None, it is probable, now remain in the precious metals, as their intrinsic value alone must have proved a temptation to destroy them; but we have many specimens in bronze and marble.

The present candelabrum was found in the ruins of the villa of Antoninus Pius; it is considerably restored, but the three figures on the pedestal were taken from another candelabrum of a similar character, so that the whole is in uniform taste.

The height of this candelabrum is 4 feet 1½ inch.



## TOWNLEY GALLERY,—Room II. No. 7.

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### BACCHANALIAN VASE.

Few remains of antiquity have excited more interest than vases. Although of course the earliest specimens must have been rude, yet as refinement increased, they became more elegant in form, more costly in substance, and at length came to be frequently adorned with paintings and carvings of exquisite design. The purposes to which they were applied were more numerous than can be detailed. Many were used in the different ceremonies of the temples. They were also carried in processions, bestowed as rewards and customary presents, and used as offerings to the gods, and for containing the ashes of the dead. The larger vases were placed in the halls of the great, or used as ornaments to their gardens.

The one before us is in marble, of an elegant oval form, rather more than three feet in height, with large upright handles; the body is surrounded by a continued bas-relief of exquisite workmanship, representing the celebration of the orgies of Bacchus; and at the lower part, close to the pedestal, are eight female figures with wings, whose bodies terminate in the forms of tritons, each holding a patera in her hand.

This beautiful vase was found, in detached pieces, by Mr. Gavin Hamilton, at Monte Cagnuolo, the site of the villa of Antoninus Pius, at the ancient Lanuvium, a small town near Rome, on the Appian Way. The fragments were carefully joined, and the pieces wanting restored. The restorations consist of the figure of the faun with the spear (or thyrsus), all but the lower part of the legs and the left arm; the Bacchante next to him, all but the feet; the face of the figure holding the torch; and the left arm and part of the leg of the satyr, with a portion of the amphora, or wine-jar. The pedestal of the vase also is modern.





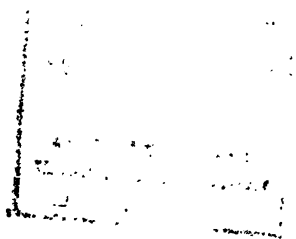


VENUS, OR DIONE.





A COLOSSAL HEAD OF HERCULES.



## TOWNLEY GALLERY.—Room II. No. 11.

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### COLOSSAL HEAD OF HERCULES.

THE figure to which this head belonged was probably a copy of the famous statue of Hercules in a state of repose, by Glycon, which was found in the baths of Caracalla at Rome, and known by the name of the Farnese Hercules, from the palace at Rome in which it was preserved. It was after this model that the present bust was restored at Rome; for the nose, the right ear, and a splinter of the right cheek are modern; yet it differs in a few points from the head of the Farnese Hercules, as the face is broader, and the hair of the head and beard is in more distinct masses.

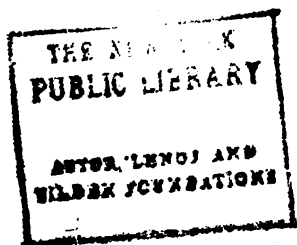
This head is of the finest Greek sculpture, and was dug up at the foot of Mount Vesuvius, where it had been buried by the lava from the volcano. It was presented to the British Museum by Sir William Hamilton. It measures (including the chest) 2 feet 5½ inches in height.

The history of the Farnese Hercules, which the present bust so much resembles, is this: the city of Perinthus (the metropolis of Thrace) was twice besieged by Philip of Macedon; the citizens, however, by the strength of their situation, their own valour, and the intervention of friends, preserved their liberty. As their city was dedicated to Hercules, they represented him, after this success, upon their coins as resting from his labours. This device is believed to have been the origin of Glycon's statue, the style of which is apparently of a period somewhat later than the time of Alexander. The earliest coins of Perinthus bore the head of Hercules, with the inscription *Ton Kticthn, the founder*.





SEPULCHRAL CIPPUS.





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## TOWNLEY GALLERY.—Room II. No. 14.

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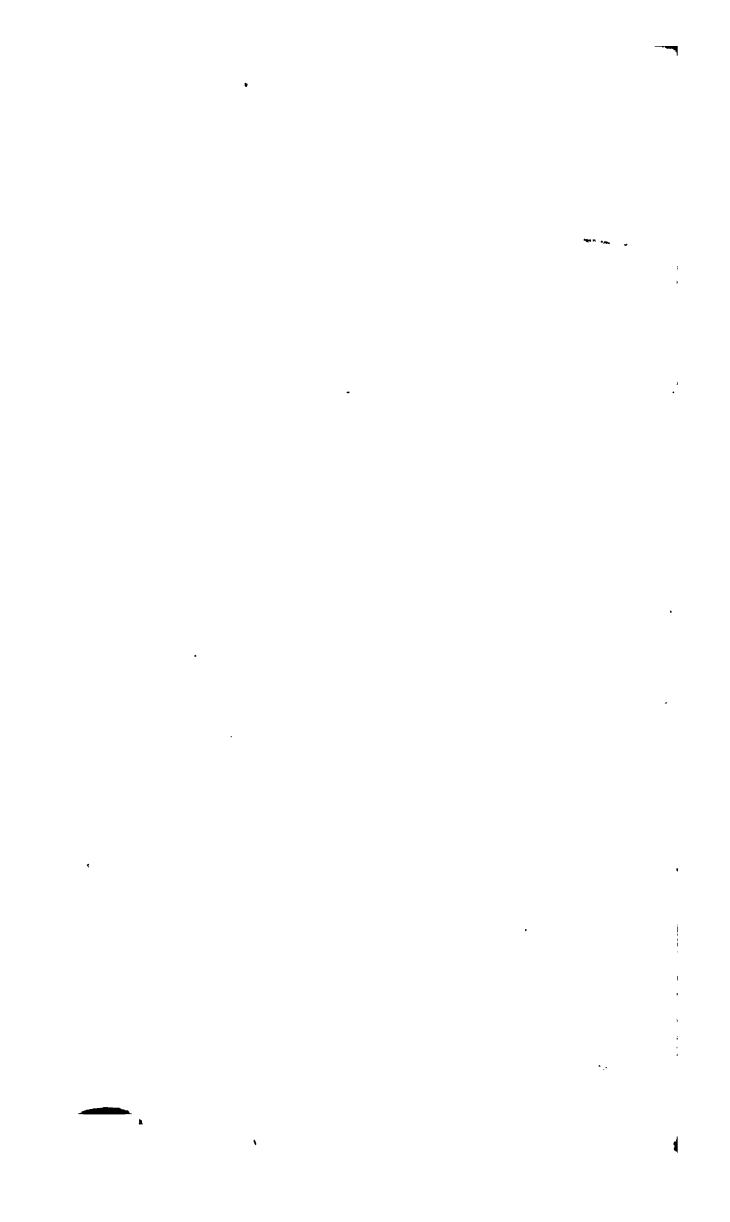
### SEPULCHRAL CIPPUS.

A CIPPUS is a low column usually bearing an inscription. In form it is sometimes found round, sometimes square, and sometimes of an irregular figure, frequently without either base or capital.

The uses to which cippi were applied were various. With distances engraved upon them, they served as mile-stones, and, from the reverses of ancient coins, it appears that decrees of the senate were occasionally inscribed upon them. They were set up as landmarks; and employed, more frequently than for any other purpose, as sepulchral monuments: the mausoleums and burying-grounds of the Romans being full of them. The whole of the cippi in the Townley Collection are of this last description. They are mostly rectangular: one or two are excavated in the upper part in the form of a basin or cup; and in one instance the upper part, or roof of the cippus, is perforated to receive libations. The greater part bear short inscriptions in front. Cippi of the square form, when without inscriptions, have frequently been taken for altars, on account of the similarity of their ornaments.

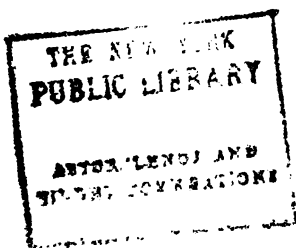
The article before us is the capital or upper division of a votive cippus. It represents two birds in bas-relief drinking from a basin, behind which is a terminal figure of the God of Lampsacus, an old Greek city, formerly noted for its temple to Venus Meretrix, and its dissolute inhabitants. The sides of the column are ornamented with the heads of Bacchus, fauns, &c.

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WARRIOR AND HIS SONS CONSULTING THE ORACLE OF APOLLO.



## TOWNLEY GALLERY.—Room III. No 5.

### WARRIOR AND HIS SONS CONSULTING THE ORACLE OF APOLLO.

A BAS-RELIEF representing a father and two sons consulting the oracle of Apollo. They are clothed alike in Roman military dresses, and each has his right hand placed upon his breast, to express his awe of the god. Apollo, whose figure, with the exception of the right side, is clothed to the feet, is seated on the cortina, or cover of the tripod or three-footed stool, on which the priestess of the oracle usually sat, delivering the response of the god, whose sentiments she was supposed to be privy to. Although the priest or priestess of the temple from which the oracles were propounded, was the only important agent visible to the people, yet in pictorial and poetical descriptions, the god himself is often represented as the respondent in person. Many artifices were resorted to by the ancient priesthood to render their oracular answers to the questions of the people more solemn and imposing. Statues and other inanimate objects were sometimes heard to utter articulate sounds, which were at that time considered by the superstitious populace as miracles resulting from the immediate operation of the deity of the place, although we may now easily perceive how such sounds might have been produced by a person slightly acquainted with mechanics and the laws of acoustics. In this terra-cotta, Latona and Diana, the mother and sister of Apollo, stand between him and the warriors, the former holding in her left hand the offering which has been made to the god, and which appears to be frankincense.

This bas-relief appears to have been a votive offering to Apollo, whose oracles held the next rank to those of Jupiter; they were delivered in many different parts of Greece, but the most celebrated of these prophetic seats were at Delphi and the island of Delos. They were in general delivered by the priestess of Apollo, but, as we have said of other oracles, they were supposed to be sometimes delivered by the god himself.

This bas-relief belonged to the late Duke of Bedford, by whom it was presented to Mr. Townley in 1805. Its dimensions are 2 feet 7½ inches, by 1 foot 7¼ inches.





FEMALE STATUE.

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## TOWNLEY GALLERY.—Room III. No 22.

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### A FEMALE STATUE

A BEAUTIFUL female statue, executed in the finest style of Greek art. The figure, with the exception of some drapery confined between the lower limbs, is almost entirely unclothed. The hair of the head, which is inclined to the right, is bound by several narrow fillets; and on the feet are sandals tied round the instep.

The arms of this figure, from below the shoulders, have been well added by a modern artist, but the disposition of them is probably incorrect. Mr. Combe states that they were restored under the direction of Mr. Gavin Hamilton, who conceived that the figure originally held a mirror in the left hand: but Mr. R. P. Knight was informed by Nollekens, that Mr. Townley superintended the restorations. This latter gentleman considered it to represent Angerona, the goddess of Silence, because a slight projection remains upon the chin of something which has been originally attached to that part, as if the right hand had been applied towards the mouth. Mr. Combe called this statue a Venus. He supposed that, in its perfect state, the right hand was elevated to the chin, and that the left arm was held across the body a little below the bosom. It seems more probable that it was originally intended for a Venus than the goddess of Silence, on account of its being entirely denuded of drapery.

The head of this statue is joined to the rest of the figure, having apparently been broken off and rejoined, for it evidently formed part of the original. The face has been damaged, and the nose has been restored by a modern artist; yet, notwithstanding the mutilations it has undergone, sufficient remains to excite in us the liveliest admiration at the extreme delicacy and beauty of the figure.

The height, including the pedestal, is 3 feet 6½ inches. It was found by Mr. Gavin Hamilton, in an ancient bath at Ostia, the mouth of the Tiber, in 1775.

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APOTHEOSIS OF HOMER.

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## TOWNLEY GALLERY.—Room III. No. 23.

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### APOTHEOSIS OF HOMER.

THIS beautiful bas-relief represents the Apotheosis or Deification of Homer. It is clearly of Roman workmanship, as it was found about the middle of the 17th century, at Frattocchi, the ancient Bovillæ, on the Appian road, ten miles from Rome, on the site of the palace of the Emperor Claudius, whose veneration for the poet and his works is well known; it has been supposed that this sculpture was executed for him by the artist whose name appears in the upper part: Archelaus, the son of Apollonius, of Priene. It was for many years in the Colonna Palace at Rome; and was added to the Townley Gallery, in 1819, by the Trustees of the British Museum, at the expense of one thousand pounds. The dimensions, excluding the border (which is modern), are as follow: height, 4 feet; width, 2 feet 8½ inches.

Jupiter appears seated on the summit of Mount Olympus, looking round as if listening to one of the Muses, who seems to address him upon the subject of the poet's merits, and supplicates the concession to him of divine honours. The other Muses are observed below Jupiter, extending to the third compartment, where Apollo, clothed in female attire, stands holding a harp in one hand, and the plectrum (the instrument used in striking the harp) in the other. The figure standing on a pedestal has given rise to much conjecture, but it is probable that it represents the author of an eulogium on the Father of Poetry, to whom a tripod, before which he stands, has been awarded as a prize.

In the lowest range of all we have the ceremony of the Deification. Homer is seated in a chair, and is crowned with a garland by Earth and Time, who stand behind him. The Iliad and Odyssey are represented by two females kneeling on either side the chair. Before the poet are priestesses and attendants preparing to sacrifice a bull to the new god; to whom also the youth in front of the altar is in the act of pouring a libation, or offering of wine.





LAUGHING FAUN.

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## TOWNLEY GALLERY.—Room III. No. 24.

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### LAUGHING FAUN.

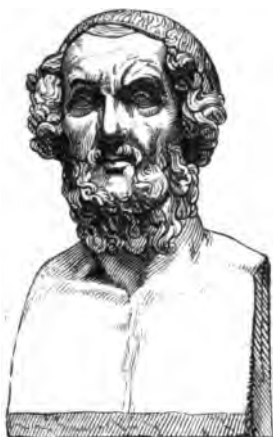
THIS statue of a Laughing Faun (a name given to a fabulous people supposed to inhabit the woods, where they joined the train of Bacchus; they are represented generally young, with a goat's tail, long ears, and budding horns), is 3 feet 11 inches high; and was formerly preserved in the Macarani Palace at Rome, whence it was procured by Mr. Townley. It is supported by an upright piece of marble, adorned with foliage, of modern fabrication.

A portion of the body of this figure is covered with the nebris, or skin of a young deer, the legs of which are tied across the left shoulder. A syrinx, or Pandean pipe is in the right hand, while the left holds the pedom, or shepherd's crook.

The arms, from the elbows, and both the legs from a little below the knees, were restored by Algardi, in deference to whose name in art, though little deserved, Mr. Townley allowed them to remain, though well aware of the fact that they were inconsistent with the original design of the figure. The left hand appears indeed to have held the pedom, or short crook, a fragment of which still remains on the upper and original part of the arm, against which it rests; the right arm, with the pipe, is purely conjectural, and ill accords with the high mirth and excitation of the laughing features. The strain and tension of all the muscles round the knees, prove that the figure was represented on tiptoe, looking eagerly at some agreeable object, which would account for the momentary attitude and expression given to the countenance.

The nebris, or hind's skin, which forms so remarkable a feature in the present statue, is constantly mentioned in the ancient writers, as appropriate to Bacchus, and worn by the Bacchantes—as in the “Bacchæ” of Euripides; where Pentheus, asking if anything should be added to his attire, is answered—“the thyrsus (a spear adorned with ivy or bay-leaves) for your hand, and the spotted skin of the hind.”





HEAD OF HOMER.

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**AUTHOR LENDS AND  
TITLE AND SUBTITLES**

HEAD OF HOMER.

A **TERMINAL** head of Homer, encircled by a narrow diadem, or strophium. It represents him in extreme age, but with a mild and dignified character. It was found at Baiæ, in 1780, and is rather more than 1 foot 10 inches high. The lower portion of the nose is the only part that is modern.

In workmanship this bust disputes the palm of excellence with the celebrated head of the poet in the Farnese Palace at Rome. The bust is identified as that of Homer by coins bearing his name, and from its likeness to a terminus of the poet preserved at Naples, which has his name and three Greek inscriptions in honour of him inscribed on its front.

The age and country of Homer have been long subjects of dispute. For the former we have only the choice of conjectures ; but the best accounts place him from 160 to 200 years after the fall of Troy, which was about twelve centuries B. C.; the Parian Chronicle places him about 907 years B. C., under the perpetual archonship of Diognetus at Athens ; and he has been stated by others to have flourished in the eighth century B. C. For his country, Aulus Gellius quotes an epigram from Varro, in which the names of the seven towns that contended for his birth are comprised in a Greek hexameter. Sannazarius has presented it to us in Latin :

"Smyrna, Rhodos, Colophon, Salamin, Chios, Argos, Athens."

but Smyrna, on the bank of the Meles, is generally considered to have the fairest claim ; though Wood, who travelled carefully over the scenes of the "Iliad," gave the preference to Chios.

Smyrna had a temple consecrated to Homer ; and Ios boasted of his tomb. He has been described as a poor blind wandering singer, or, as some writers have it, a beggar ; but, although in his later days he might have become blind, his descriptions of the different scenes and actions in his poems evince that he could not have been born so ; and when we consider the reverence in which the poets of the early ages were held, and the welcome they always found in the houses of the great, and at all festivals, we may conclude that his situation in life was not so low as some would have us suppose.





JACKSON. S.  
STATUE OF A NYMPH SEATED ON THE GROUND.

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## TOWNLEY GALLERY.—Room III. No. 28.

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### STATUE OF A NYMPH.

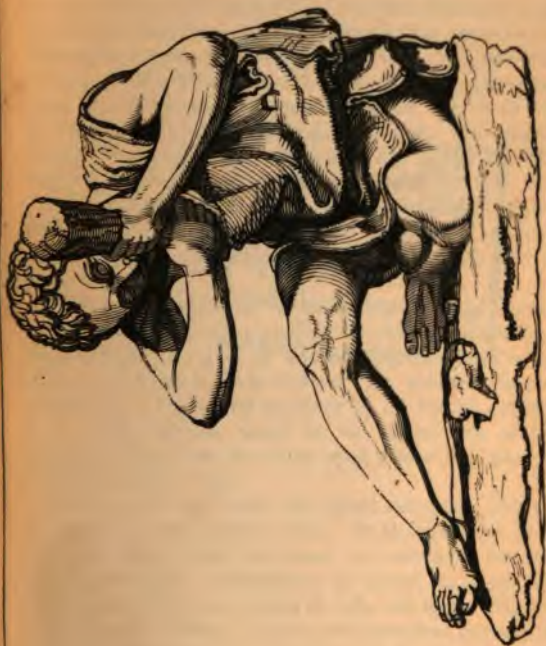
It is difficult to assign a name for this statue; but from the bow which lies on the plinth, beneath the figure, we may suppose it to represent one of the nymphs of the train of Diana reposing after the chase. Her figure is for the most part clothed in transparent drapery, but a part of the bosom and both arms are left bare. The dimensions of this statue, including the oval plinth, are—

Height . . . . .	2 feet 1 inch.
Length of the plinth . . . . .	2 „ 6 „
Width of do. . . . .	1 „ 11½ „

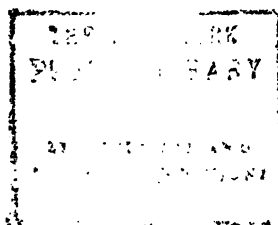
It was found, with one similar to it, in 1766, in the Villa Verospi, near the Salarian gate of Rome, supposed to have been the site of the magnificent gardens of Sallust; and it is probable the two statues formed a part of the decorations of a fountain, the remains of which were discovered on the same spot.

The head and left shoulders, both feet, and the right hand, are modern, and it is singular that the two repetitions of this figure which are known to exist, one in the Villa Borghese, the other in the Colonna Palace, are both alike destitute of the same portions. Thus it is impossible to ascertain the original position of the head and hand. The Italian statues are both without the ancient plinth, and thus having lost their characteristic symbol, the bow, the action of the figures have been misconceived by the artists who restored them. The one in the Villa Borghese holds a shell in her right hand, and is thence called “La Venere della Conchiglia,” or “Venus with the Shell;” and the other, in the Colonna Palace, is represented with some tali, or small bones, in her hand, as if in the act of playing with them.





QUARREL AT THE GAME OF TALL.



## TOWNLEY GALLERY.—Room III. No. 31.

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### QUARREL AT THE GAME OF TALI

A STATUE belonging to a group, originally composed of two boys quarrelling at the game of tali. This statue was found in the baths of Titus at Rome, during the pontificate of Urban VIII., and was placed by Cardinal Francisco Barberini, nephew to that pope, in the Barberini Palace, from whence it came into the possession of Mr. Townley in the year 1768, by purchase from the Princess Dowager Barberini. It is 2 feet  $3\frac{1}{4}$  inches in height; length, including the plinth, 2 feet  $11\frac{1}{4}$  inches, by 1 foot  $8\frac{1}{4}$  inches in width. The left arm, the wrist of the right arm, both the feet, and the plinth, except a small portion immediately beneath the body, are modern. The boy is represented as biting the arm of his companion, a portion of which may be seen.

This is supposed to be an ancient copy of a celebrated group in bronze, called the Astragalizontes, or players with the dice, or animals' bones, which is recorded by Pliny to have been of the workmanship of Polycletus, a celebrated sculptor of the fourth century B. C. This bronze stood in the court-yard of the Emperor Titus, on the very spot where the present group was discovered.

The game of tali is of very great antiquity, and has descended to the present time. In Russia, boys, girls, and sometimes even old men, are often to be seen playing with the joint-bones of sheep, in a manner similar to the ancient game of tali, and to the English variation of "Dibbs." It is a very common game with English schoolboys, and consists in throwing up the small square joint-bones of sheep, and while they are moving in the air to pluck up others from the table, and then to catch the first on the back of the hand. Four or six is the usual number, and considerable dexterity is requisite to catch the whole in the manner prescribed by the rules of the game.

1

2

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**STATUE OF A FAUN.**

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STATUE OF A FAUN.

A STATUE of a Faun, entirely naked, 3 feet 9 inches high. The head, which is inclined gently forward, has shaggy hair, pointed ears, and horns. In the right hand of the figure is a patera, in the left an ewer; but these, together with the arms, the right leg from above, and the left from below the knee, are restorations. Upon a stem of marble which supports the statue, is the following inscription :

ΜΑΑΡΚΟΣ  
ΚΟΖΣΟΥ  
ΤΙΟΥ  
ΚΕΡΔΩΝ  
ΕΠΟΙΕΙ.

A repetition of this statue occurs at No. 43, in which the arms are restorations, as well as a part of the right and the whole of the left foot, a portion of the nose, and the plinth on which the figure stands. A similar inscription is seen on this figure. The one on No. 33 expresses simply that "Marcus Cossutius Cerdo made the statue;" and the other (43) that "Marcus Cossutius Cerdo, the freedman of Marcus, made it." Mr. Combe observes upon the name of Cerdo being written in Greek characters, that this custom was adopted by the Roman artists in every period of the ancient empire.

Vitruvius, in the preface to his second book, observes that it was a Roman citizen, named Cossutius, who built the temple of the Olympian Jupiter. Whether it was the same individual as the author of this statue, can only be matter of conjecture.

Both the statues here described were found in Italy by Mr. Gavin Hamilton, in the year 1775, near Civita Lavinia (the ancient town of Lanuvium), in the ruins of the villa of Antoninus Pius.

D'Hancarville was of opinion that they were intended to exhibit the united characters of Bacchus and a Faun; and that they were copies from a statue in bronze by Praxiteles, distinguished on account of its excellence by the title of "The Renowned." This opinion, however, has been very satisfactorily refuted by Visconti, in the "Museo-Pio-Clementino," vol. vi., p. 10.

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HEAD OF A GREEK POET.

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## TOWNLEY GALLERY.—Room III. No. 39.

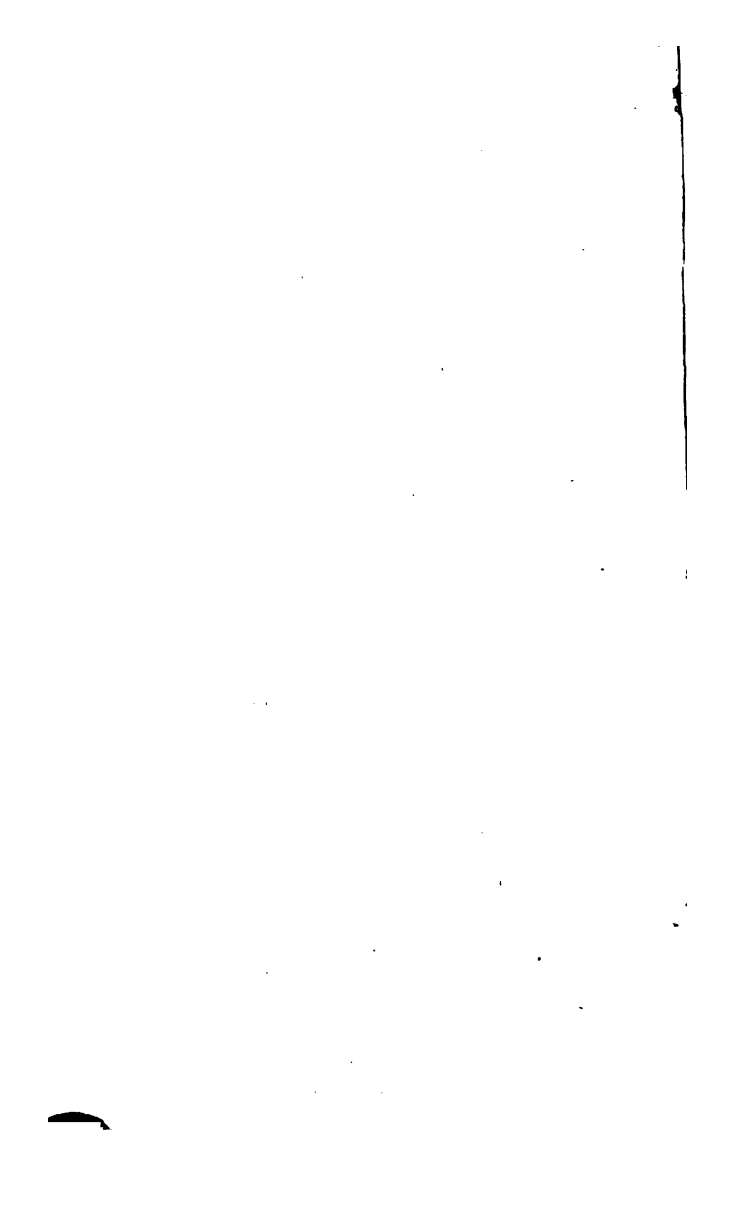
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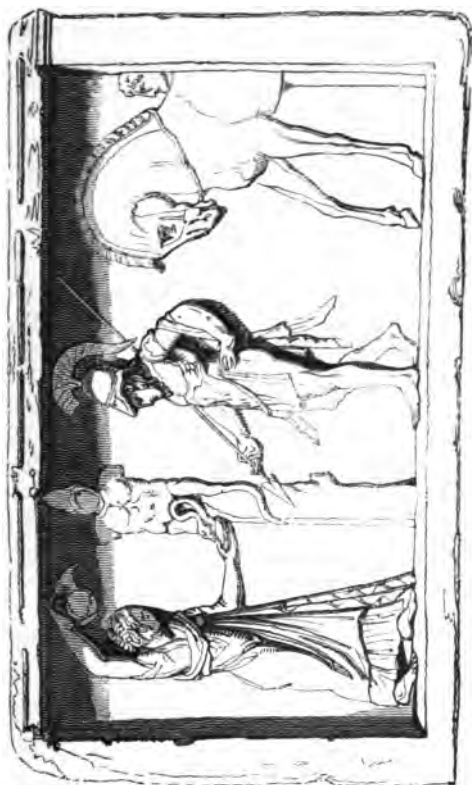
### HEAD OF A GREEK POET.

A BRONZE head, formerly called that of Homer. It is of the size of life, and represents a Greek poet considerably advanced in years: the beard is short, the eyes hollow, and the head is crowned with a narrow diadem. The head being inclined forwards, renders it probable that it belonged to a sitting figure, holding a volume in the hands, the attitude in which the Greek poets were usually represented. It has been generally considered to be a portrait of Homer, whose figure is exhibited sitting in the manner above described on the coins of Smyrna, Chios, and Colophon; and a statue of him, in a similar attitude, was placed by Ptolemy Philopater in the temple which he dedicated to this poet. But we do not recognise in this head the features usually given to Homer; this difference will be apparent on comparison with the other busts of the poet in the British Museum and other collections, as likewise with ancient coins on which his head is represented. An opinion has been advanced, and with considerable appearance of justness, that it may have been intended for Pindar, a bronze statue of whom was placed before the portico at Athens. Among the arguments in favour of this opinion, is that the appearance of age in this head accords with that of Pindar, who is supposed to have lived to eighty years of age.

This valuable bronze was brought to England at the beginning of the 17th century, for the collection of Thomas, Earl of Arundel. It afterwards came into the possession of Dr. Mead, at whose sale, in the year 1755, it was purchased by the Earl of Exeter, by whom it was presented to the British Museum in 1760. How much Lord Arundel esteemed this bronze head, may be inferred from its introduction into the large picture of his countess and himself by Vandyke, engraved by Vostermann. It is in height 11 $\frac{1}{4}$  inches.

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## TOWNLEY GALLERY.—Room III. No. 41.

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### GREEK FUNERAL BAS-RELIEF.

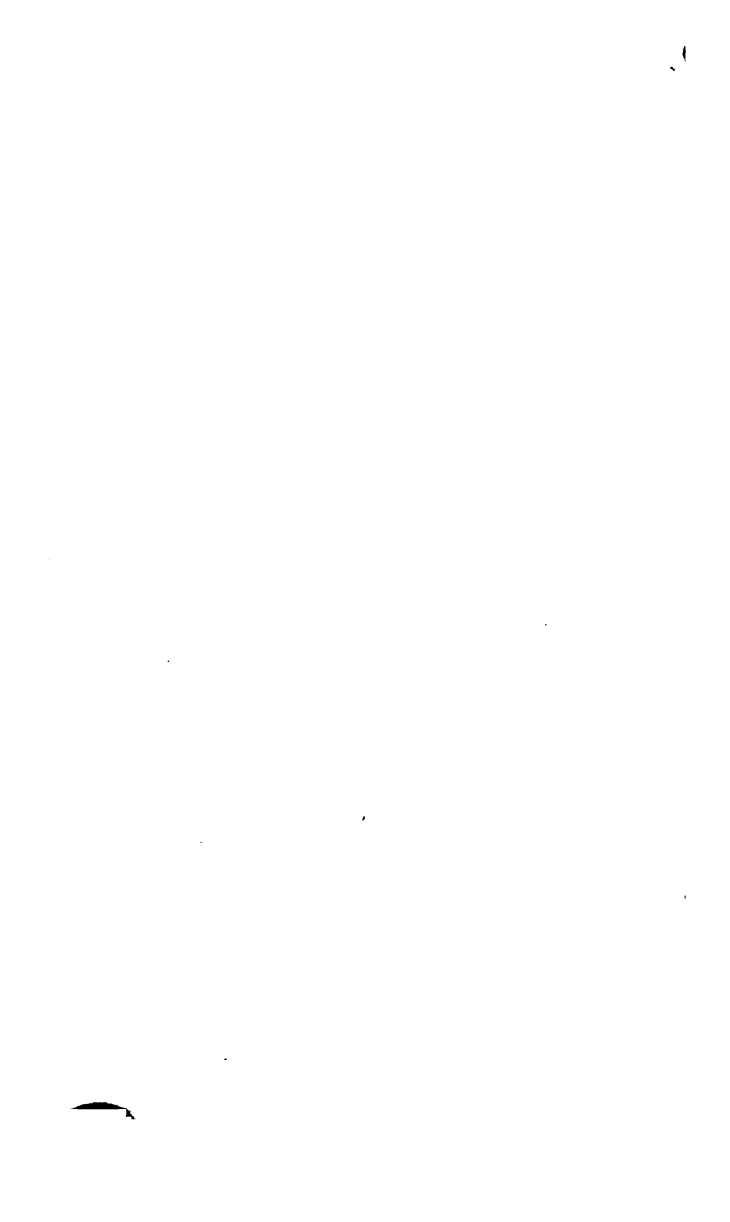
A GREEK funereal bas-relief, surrounded by a deep moulding; the sides supported by pilasters. Its dimensions are 3 feet 8½ inches, by 2 feet 1 inch.

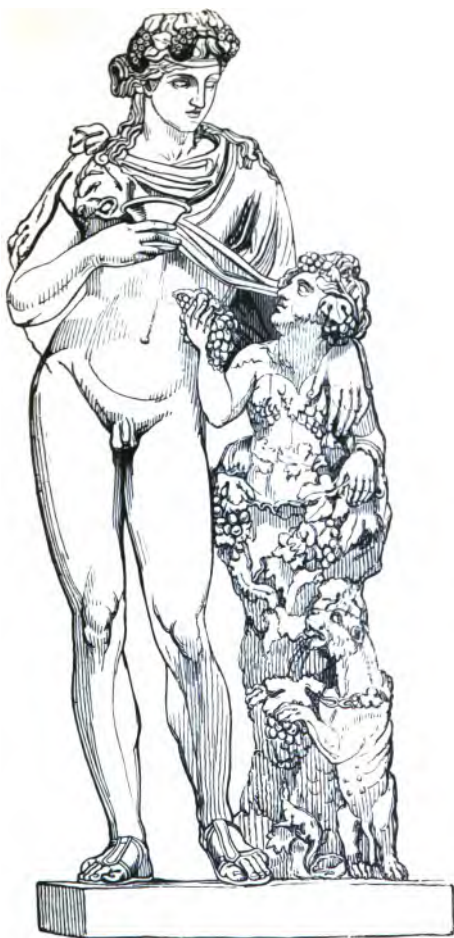
A warrior, who has dismounted from his horse, thoughtfully approaches a trophy which is fixed upon the stem of a tree: he is clothed in a slight drapery, which passes partially over his left arm, and he wears a helmet; in his right hand he bears a spear inverted, resting upon his shoulder. Opposite to him, on the other side of the trophy, is a female figure in long drapery; her right arm is uplifted in the act of pouring a liquid from a vase, while in her left hand she holds a patera, from which a serpent, coiled round the trunk of the tree, is feeding. The fore-part of a horse is introduced behind the warrior, together with the face of an attendant.

On the upper and lower surfaces of this monument is an inscription, the first line of which is entirely obliterated; but the rest contains the names of certain parties, with those of the cities to which they belonged, and probably enumerates the names of the persons who fell in some engagement, which the bas-relief was intended to commemorate. From the trophy represented, Mr. Combe thought it reasonable to infer that victory was on the side of those whose names are mentioned on the marble.

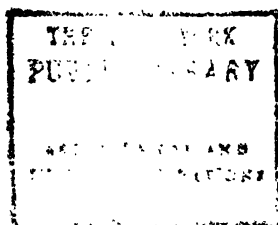
This bas-relief was brought to England by Mr. Topham in the year 1725; and was presented to the British Museum, in 1780, by Sir Joseph Banks, and the Honourable A. C. Frazer.

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**BACCHUS AND AMPELUS.**



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## TOWNLEY GALLERY.—Room IV. No. 8.

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### BACCHUS AND AMPELUS.

AMPELUS was the son of a Phrygian Nymph, and grew up to be very beautiful. Bacchus, became greatly attached to him, and was never happy without his society ; he took an interest in all his boyish amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor. But the youthful Ampelus having, in a freak, mounted the back of a ferocious bull, he was carried a considerable way with great impetuosity, and was at length thrown to the ground with such violence as to cause his death. Bacchus, mourning for his loss, found the dead body metamorphosed into a flourishing vine, a tree till that time unknown to him. His admiration was strongly excited by the view of this beautiful plant, and it became yet more increased when he tasted its delicious fruit.

The figure of Ampelus is represented at the period of his transformation into the vine plant, but before the metamorphosis has been quite completed: and the skill of the sculptor has blended together the animal and vegetable forms with so much ingenuity, that it is difficult to decide either where one begins or the other terminates. A panther is at the feet of Ampelus stealing a bunch of grapes. The figure of Bacchus is youthful, easy, and graceful; the left arm is thrown over the shoulder of Ampelus, and his countenance is inclined towards his companion, whom he regards with great benignity.

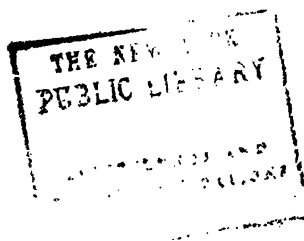
This very beautiful and interesting group was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence. The right arm of Bacchus is modern. The height is 4 feet 10½ inches, including the plinth, which is 3½ inches.

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**STATUE OF DIANA.**





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## TOWNLEY GALLERY.—Room IV. No. 11.

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### STATUE OF DIANA.

A STATUE of Diana (the goddess of the chase), in a long vestment reaching to the feet, over which is a shorter garment, fastened at the waist by a narrow band. The right arm is uplifted in the action of hurling a spear; the left hangs down. The whole of the right arm, and the left arm from the elbow downwards, being of modern work, we have a right to doubt whether the restorer has given the real character of this statue as it was seen in its more perfect state. The drapery is evidently blown back by the wind; and Mr. Combe considered it probable, from an accurate inspection of the figure, as well as from a comparison with other similar figures, that this statue of Diana was originally represented holding a bow in her left hand, and with the right hand drawing an arrow from a quiver fastened behind her shoulder. Such is the action of the Diana formerly in the Villa Pamphili, but now in the Vatican, and such likewise is her action in a well-known statue belonging to the Florentine collection; it is also the same in many ancient medals. The bow and quiver, when the statue was perfect, were doubtless of bronze, and the place occupied by the latter behind the right shoulder is very perceptible, as well as the holes and the metal by which it was fastened to the marble. Dallaway conjectured that the figure might have held a torch in the right hand, but we think the explanation just recorded is more likely to be correct. The right leg and both feet are modern, and the head, although ancient, is made of a separate piece of marble inserted in a hollow made purposely to receive it.

This statue is 6 feet in height (including the plinth, which is  $3\frac{1}{2}$  inches high). It was found in the year 1772, near La Storta, about eight miles from Rome, in the road leading to Florence, at the same spot where the group of Bacchus and Ampelus (No. 8) was discovered.

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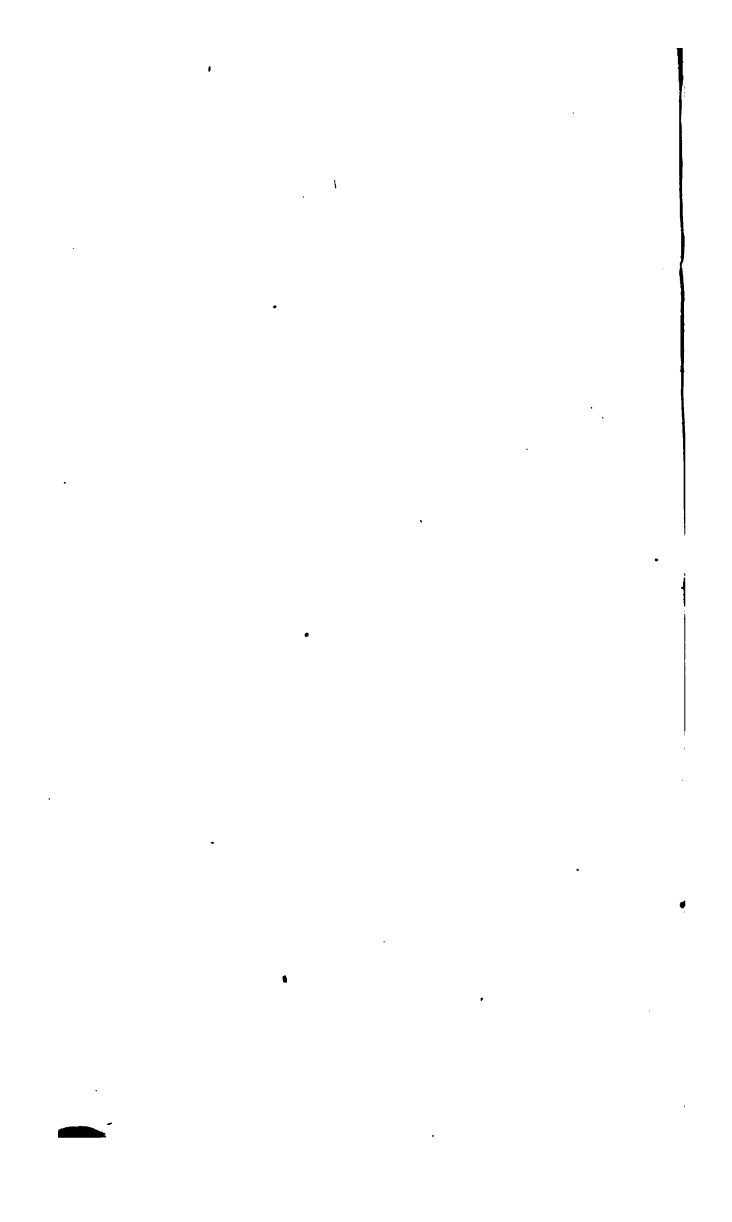


SEPULCHRAL URN.





SEPULCHRAL URN.





ACHILLES AMONGST THE DAUGHTERS OF LYCOMEDES.







HEAD OF JUPITER.





STATUE OF VENUS.

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## TOWNLEY GALLERY.—Room VI. No. 20.

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### STATUE OF VENUS.

A **Torso** (the name given by artists to those statues of which the trunk is the only portion remaining,) of a small but very beautiful statue of Venus. The left arm is broken off close to the shoulder, the other is perfect down to the wrist; the legs have been separated a little above the knee, but from what remains we may judge the right leg to have been slightly advanced, and the left to have retired proportionately. The figure, which is of a most delicate form, is in a stooping position, bending a little to the right side. Although only 1 foot 1 inch in height, the execution of this statue is so exquisite; the sculptor has so well preserved that roundness of form and freedom from abrupt transitions which characterizes the human figure when in a state of health and vigour; and the whole appears so perfectly natural and void of art, that the admiring spectator finds it difficult to believe that the marble before him does not expand with the respiration of animated nature.

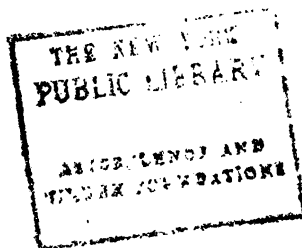
A **labrum** (or bathing-vessel) has been recently constructed of wood, on which the statue has been placed; thus, in some degree taking away from that very imperfect appearance which a torso always presents. This labrum, with the drapery which hangs from it, stands about  $7\frac{1}{2}$  inches high, making the whole height of the figure 1 foot and  $8\frac{1}{2}$  inches.

It was purchased by Mr. Townley, at Rome, of Cavaceppi the sculptor, in whose possession it had remained for many years. We can find no record of the spot where it was discovered; but it has ever been considered, and very justly, one of the gems of the Townley Collection.



VICTORY SACRIFICING A BULL.







## TOWNLEY GALLERY.—Room VI. No. 26.

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### VICTORY SACRIFICING A BULL

A GROUP of a winged Victory preparing to sacrifice a bull. The goddess kneels upon the bull (who is on the ground) with her left knee, whilst she pulls his head backwards with her left hand, previous to stabbing him with a short dagger held in her right. The sculpture of this group is excellent. The height of the figure of Victory is 2 feet, the plinth about 2 feet 9 inches long.

This, with a similar group of like dimensions, also in the Townley Collection, in the same room, No. 31, was found in 1773, by Mr. Gavin Hamilton, in the ruins of the Villa of Antoninus Pius, in the spot now called Monte Cagnuolo, near the ancient Lanuvium, a small town on the Appian road, near Rome.

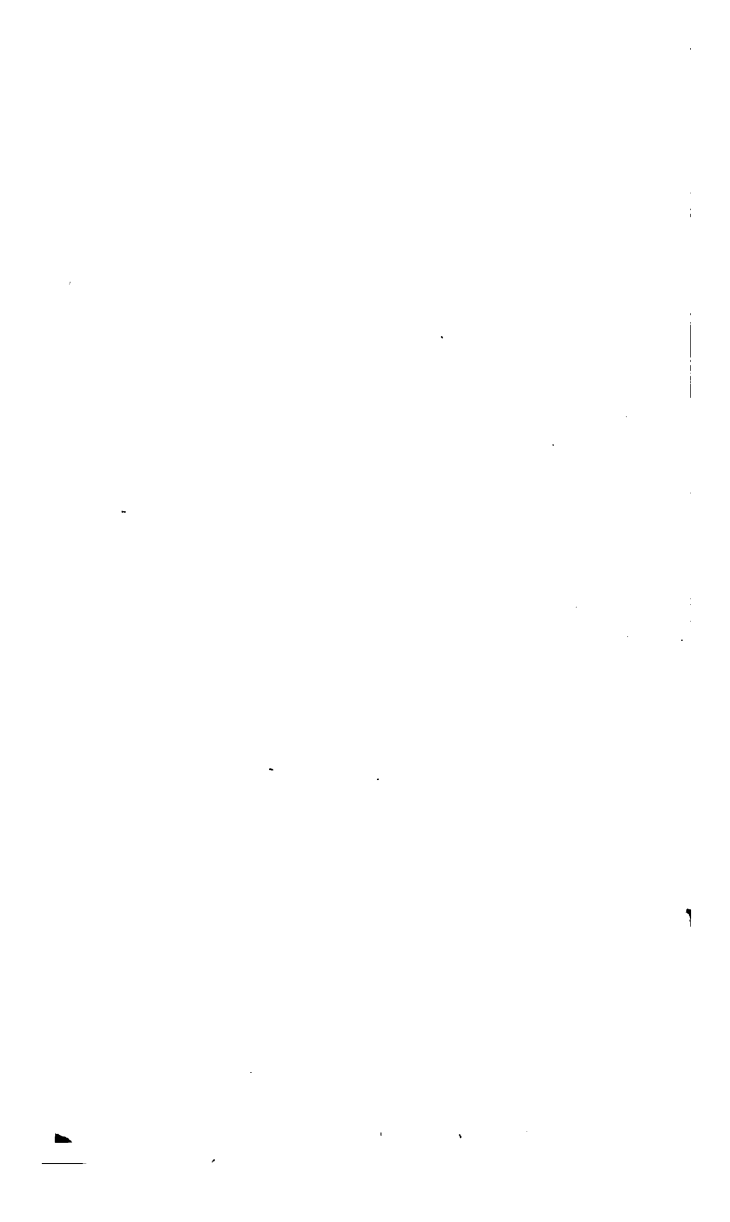
It appears to have been the custom to sacrifice a bull, on the conquest of any city or kingdom, in honour of victory. The subject has been represented on ancient coins; and statues, similar to the one before us, have been mentioned by ancient authors. Plutarch, in his Life of Marcellus, says, it was customary for the Roman generals in their triumphs (as their processions into the city on the close of a successful war were termed) to sacrifice a bull. The same subject is also represented in two or three bas-reliefs in the British Museum—see Nos. 24, 26, and 70, in Room I.

This group is very beautifully finished; the elastic appearance of flesh is well preserved, and there is much grace in the attitudes of the figures. The drapery also is judiciously adjusted, and by its apparent motion gives a degree of action to the figure of Victory which it would otherwise be found deficient in.



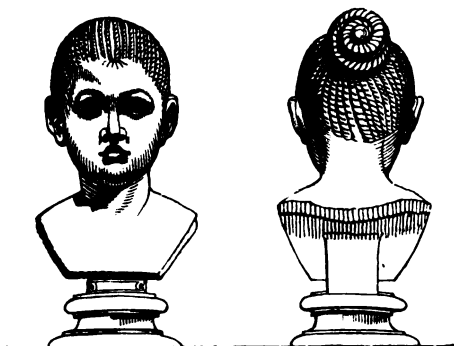


**LIBERA, OR THE FEMALE BACCHUS.**

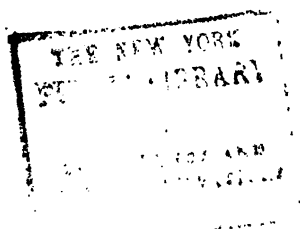




HEAD OF AN UNKNOWN FEMALE.



HEAD OF A FEMALE CHILD.



## TOWNLEY GALLERY.—Room VI. No. 42.

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### HEAD OF AN UNKNOWN FEMALE.

A BEAUTIFUL head of an unknown female, smaller than life ; the hair is elegantly bound with broad fillets crossing each other, and a tuft of hair rises upon the summit of the head. It seems to be the fragment of a statue, and was found, about the year 1784, in an excavation made by the then Duke of St. Albans and Mr. Brand, in grounds belonging to the Cesarini family near Genzano. It is 1 foot 5 inches in height.

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## Room VI. (on Shelf) No. 54.

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### HEAD OF A FEMALE CHILD.

A HEAD of a female child, 11½ inches in height. It was brought from Rome in 1785; and is probably a portrait, as the features could never have been intended to represent a model of ideal beauty. A remarkable feature in this bust, is the arrangement of the hair. It is divided into a multitude of small plaits which are all drawn tightly up to the top of the head, and there twisted into a knot resembling a snail's shell. The hair appears to have been originally coloured red, as some of the paint is still visible. This was a practice not unusual with ancient sculptors. Many specimens exist in which the hair and eyes are painted, and in which the drapery and ornaments are composed of different coloured marbles. Among the Townley Marbles, in Room 12, case No. 8, is a small female head in white marble, the hair of which is formed of a distinct and darker marble, and is fitted to the head, in the manner of a wig. It is marked 26. The relief produced by the contrast of colours must have greatly aided the effect of a collection of statues in which the uniformity of colour is generally found so monotonous.







FIGURE WITH A MASK.





**SUPPOSED HEAD OF DIOMED.**



Fig. 1.



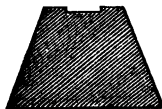
Transverse Section.

Fig. 2.



Section.

Fig. 3.



Transverse Section.

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## TOWNLEY GALLERY.—Room VII.

### PIGS OF LEAD.

THESE pigs, or oblong masses, found in the central parts of Great Britain, afford undoubted evidence that the lead-mines of Derbyshire and its neighbourhood were worked in the Roman time. The inscriptions also which they bear, usually indicating the Emperor in whose time the metal was obtained, confirm the testimony of Pliny, who says, that "in Britain lead is found near the surface of the earth in such abundance, that a law is made to limit the quantity which shall be taken." It was, therefore, necessary, in the royal mines, to mark the lead with the emperor's name. In a few instances such pigs apparently bear the name of a private proprietor; but all show that the article was under fiscal regulation—a regulation which accounts for the form in which the lead was cast: the inscription, and sometimes a border which surrounds it, always covering the upper area of the piece to its full extent.

1. The first of these ancient pigs of lead which we shall notice, is one bearing the name of the Emperor Domitian; it is 23 inches in length at the bottom, and 20 on the upper surface, and weighs 154 lbs. It bears a date which refers to the year 81, A. D., and was discovered in the year 1734, a foot and a half under ground, on Hayshaw Moor, near Ripon in Yorkshire. It was presented to the Museum in 1772, by the executors of Sir W. Ingilby, Bart.

2. The second representation in the engraving bears an inscription apparently purporting that it was the property of Lucius Aruconius Verecundus, and that it is Lutudarian metal, or procured from the Roman station named Lutudarum, the site of the present town of Chesterfield. Its greatest length is 20½ inches, by 4 in breadth, and weighs 84 lbs.

3. The last we shall notice (there are two others in the Museum) is one presented in 1798 by J. Lloyd, Esq. Its greatest length is 22 inches, and its weight 191 lbs. It was found at Westbury, 10 miles from Salup: the inscription is simply, IMP. HADRIANI. AUG.

These pigs were undoubtedly for exportation, and they prove that the mines were worked by the Britons, under the inspection of their Roman conquerors.





THE PORTLAND VASE.



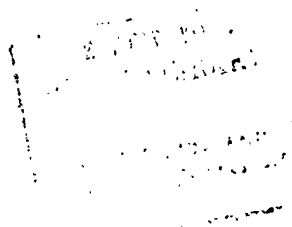
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AND IRELAND  
VOLUME 10  
PART 1  
1880

## Room IX. No. 1.

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### THE PORTLAND VASE.

IN the centre of this room, which is at the head of the stairs leading into the apartment containing the antique bronzes and other articles from the collection of Sir W. Hamilton, is placed one of the gems of the British Museum. This is the Portland, or, it is sometimes called, the Barberini Vase, of which we present the reader with views of two opposite sides. It is of a circular form, gradually swelling from the base until the juncture of the lower portions of the handles, when it rapidly diminishes towards the top; and at the point where the upper parts of the handles are united to the body of the vase, it again expands slightly, until, at the lip of the vessel, it turns over in a graceful curve. The material is a vitrified paste, or glass, of a very deep but transparent blue; on which is cemented, on the lower part of the vase, a composition of many figures most beautifully executed in a white semi-opaque substance. Of the subject of this composition no satisfactory explanation has ever been given, (see, however, the *Penny Magazine*, vol. i. p. 249, and vol. viii. p. 2); but the design, the expression, and the modelling of the figures, are all in the best style of Grecian art. The dimensions of this admirable production are but small; it is about 10 inches in height, by about 6 in diameter in the broadest part. It was discovered about the middle of the 10th century, enclosed in a marble sarcophagus, within a sepulchral chamber of the Emperor Alexander Severus, under the Monte del Grano near Rome, on the Frascati road. The vase remained in the palace of the Barberini family at Rome (where the sarcophagus still is) for more than two centuries; when it fell into the hands of Sir W. Hamilton, from whom it was purchased nearly forty years ago by the Duchess of Portland, for 1000 guineas, and was deposited in the British Museum, in 1810, by the Duke of Portland. A few casts in plaster of Paris were taken from this vase by Tassie, the celebrated modeller; and some very beautiful imitations have been fabricated by the Wedgwoods, in which the colour has been attempted to be preserved, but modern art cannot well imitate the vitrified appearance of the ancient material.



## ROOM X. CASES 18, 20, 21, AND 38.

### STEELYARD AND LAMPS.

THE object which first presents itself in this wood-cut is a Roman steelyard, or *Trutina Compana*, used for weighing (see case 38). Great care was taken to enforce a strict uniformity in the weights and measures used throughout the Roman empire; all weights and scales had to be proved in the capitol, and standard measures were preserved there in the same manner as in the court of Exchequer in England. It is composed of bronze, which in the part supporting the weight is formed in the shape of a rope, and of the length of about 2 feet. This is in very perfect preservation. In the same and adjoining cases are several other specimens of scales, to which we would direct attention. Articles precisely similar to these ancient instruments, and known by the name of steelyards, are manufactured in England at the present day.

Surrounding this steelyard in the cut are represented several specimens of ancient lamps. They are all of bronze, and of very elegant forms, but the two lower ones are remarkable for the sculptures with which they are adorned.

Fig. 1 (in case 20), is about 4 inches in length; it is without a handle, and altogether of the simplest form.

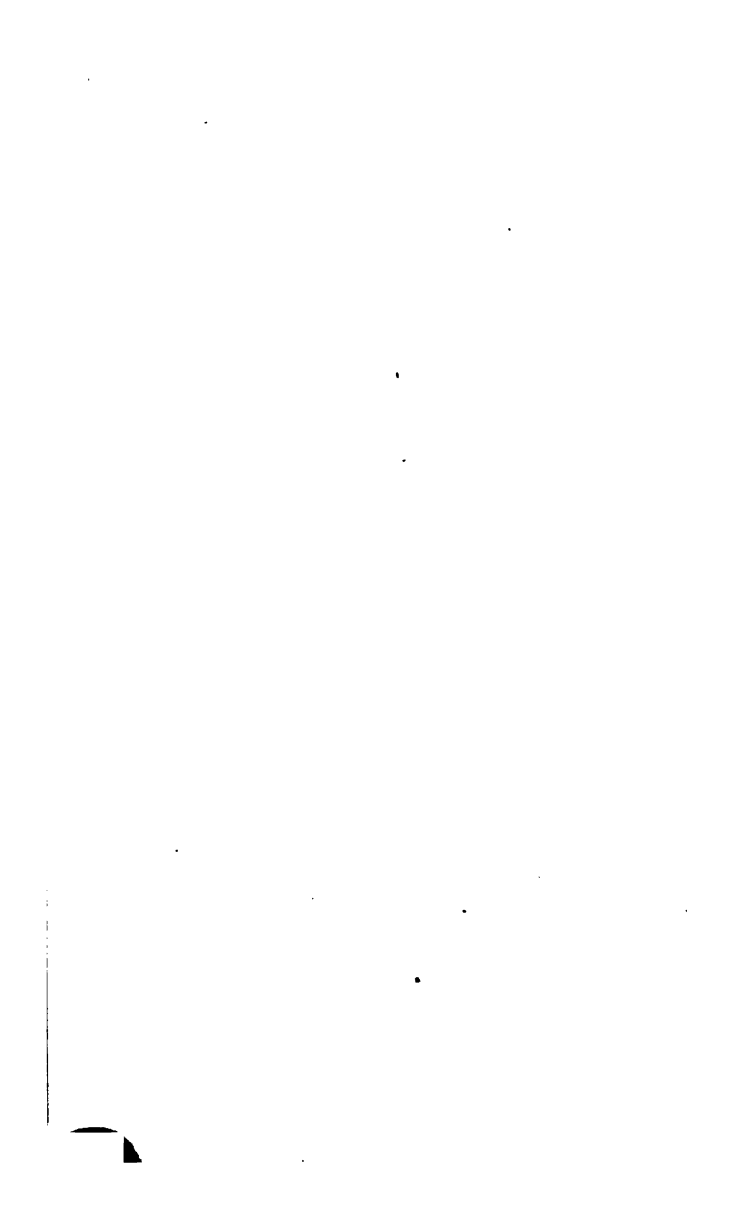
The lamp marked as fig. 2 in the cut is more complicated, the handle being formed by the head and legs of a grotesque animal. The length of this lamp is about 9 inches. It will be found in case 18.

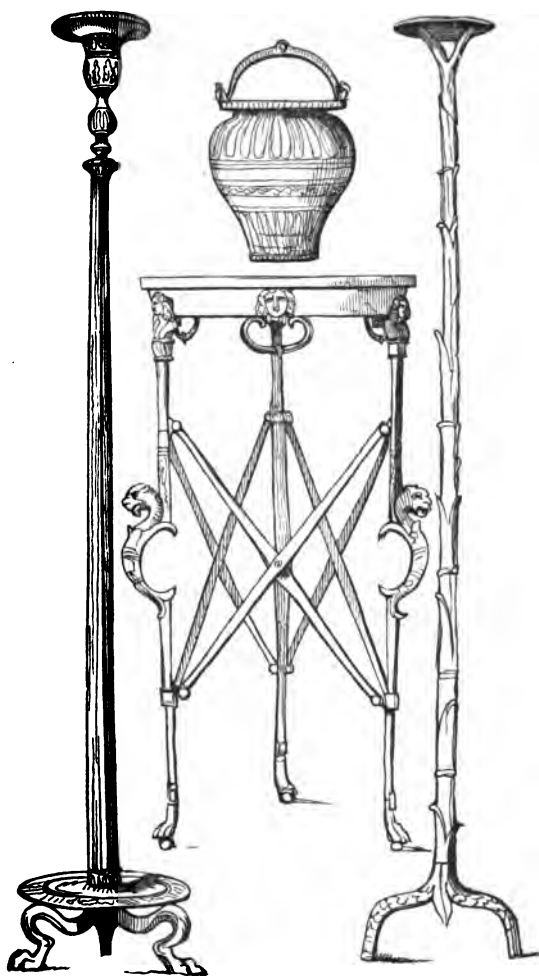
Fig. 3 is 6 inches long, and of a very elegant shape. This is in the case marked 21.

Fig. 4 is a lamp for two wicks; it is very beautifully carved, and measures 6 inches in length by about 5½ in height. See case 18.

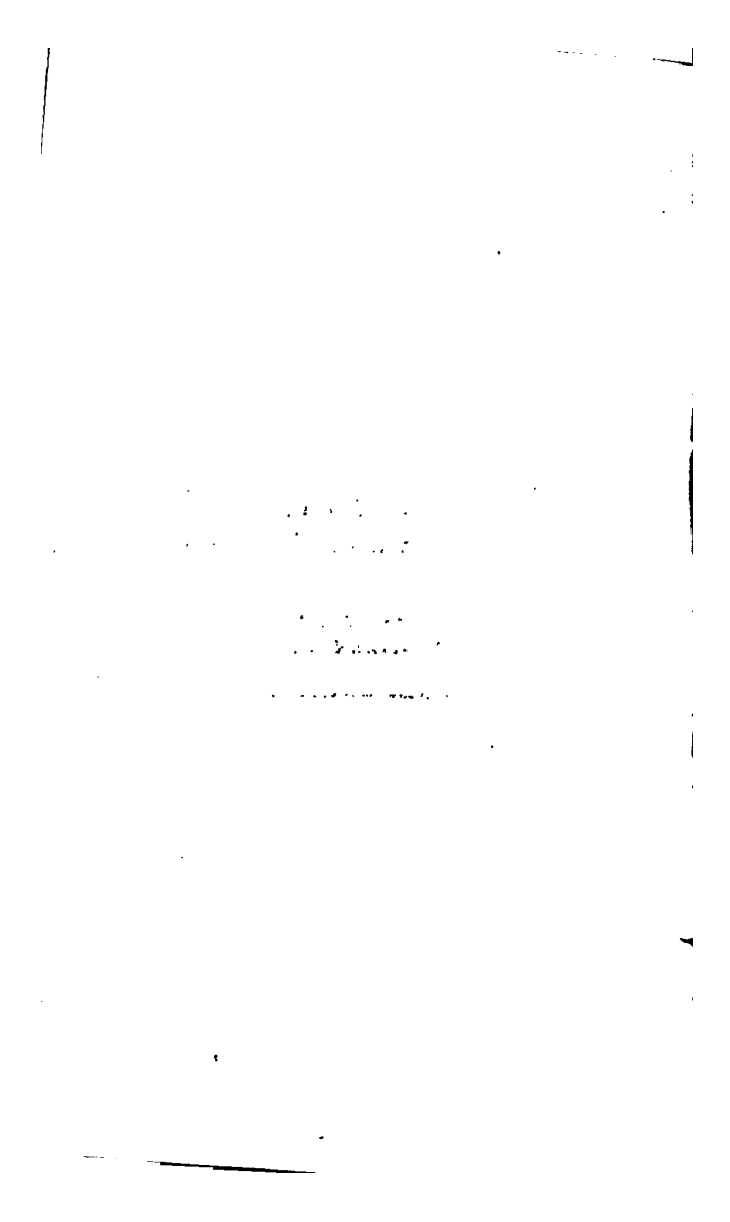
Fig. 5 is one of similar workmanship, about 8 inches long, by the same in height. This also is in case 18.

These lamps were not only placed on the stand of a candelabrum, but were often hung from projecting branches, which many candelabra are found ornamented with; and the chains, by which they were suspended, are still remaining.





TRIPOD, BASKET, AND CANDELABRA.





## ROOM X. CASES 38 AND 39.

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### TRIPOD, BASKET, AND CANDLABRA,

Two of the articles represented in this cut are candelabra, or stands for the support of a lamp. Most of those which have been found are either of marble, bronze, or iron, although doubtless they were made also of the more precious metals. The stands before us are exceedingly elegant in form although as simple as possible; they are tall slender shafts of bronze, supported by three legs, and surmounted by a stand for the lamp. One of them (see case 38) is in the form of a reed, 4 feet 9 inches in height, perfectly destitute of ornament; the other is a column, supported by the legs of an animal, and surmounted with an ornament in the shape of a vase, sculptured with the leaves of plants.

Between these two articles in the cut (and in the same case, 38), is a tripod, or three-legged table of bronze. It is of peculiar construction, being contrived to open or shut up at pleasure; each of the legs is united to the others by two braces, the lower ends of which are at liberty to play up and down upon the narrow portion of the legs, while at the upper ends, and at the point where they cross each other, they are only allowed to move round upon a pin or hinge. As the pan at top may be removed at pleasure, it is evident from the construction, that the legs may either be pushed close together, or drawn further apart, until the rings reach the limit of their assigned range, and thus the tripod may be made to receive a larger or smaller top, according to the purposes for which it may be wanted.

Above this table, in the wood-cut, is placed a very elegant vase or basket with a swing handle, about 11 inches in height. It is composed of bronze, very delicately engraved with some elegant ornaments. This is in the adjoining case, 39.





ROMAN SOLDIER IN BRONZE.



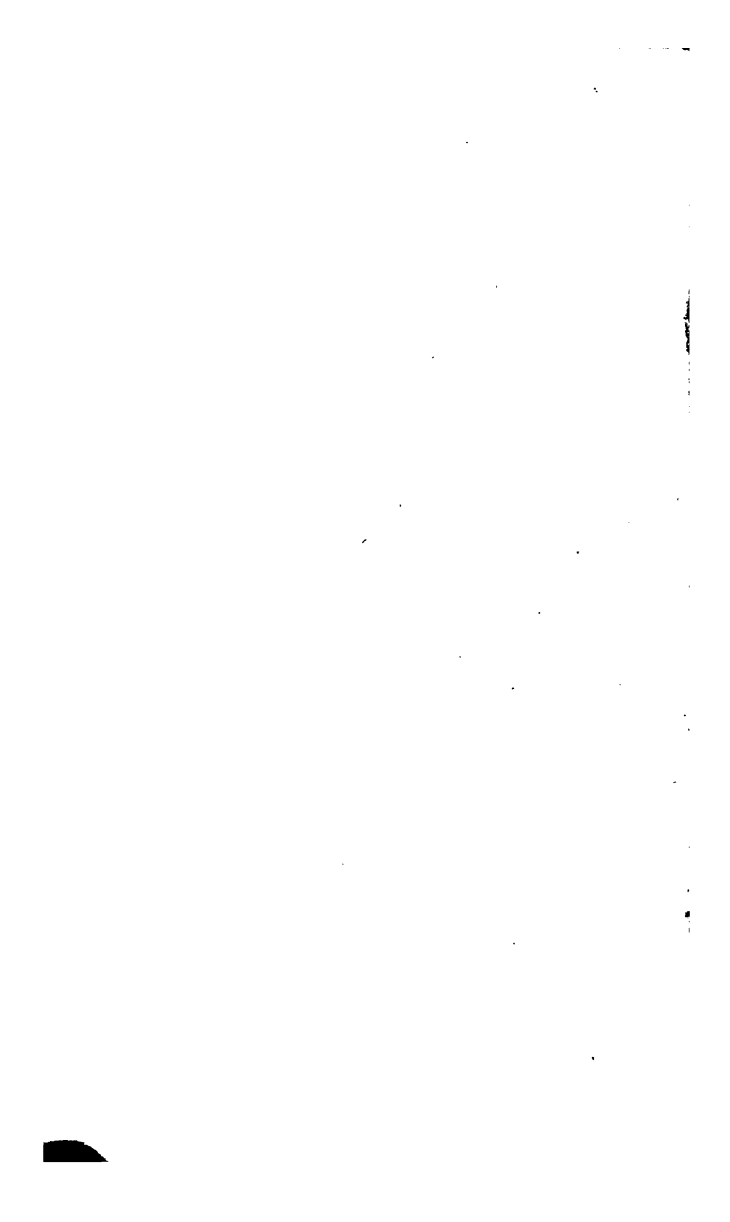
## TOWNLEY GALLERY.—ROOM IX. CASE 107.

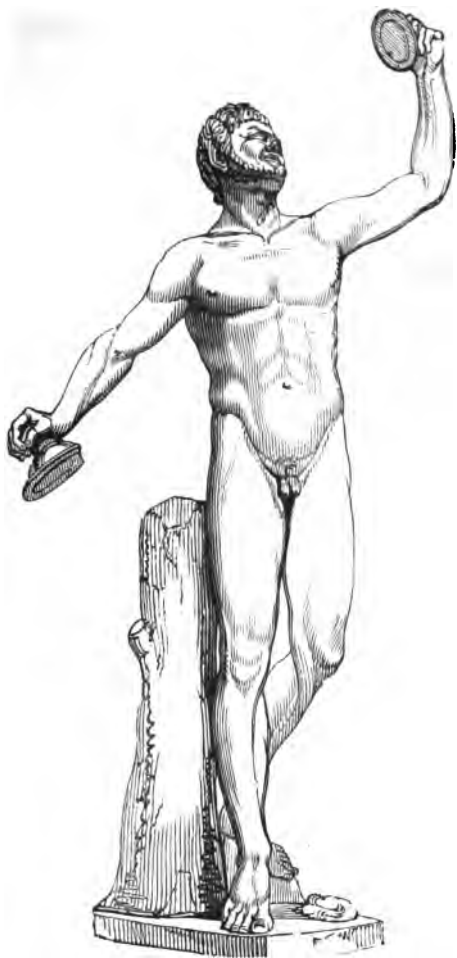
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### ROMAN SOLDIER IN BRONZE.

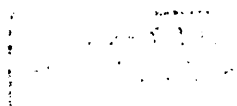
THE statue here represented is 22 inches in height, and seems to be the portrait of some military person of high dignity. It has been thought, upon comparison with some of the medals of Nero, when young, to bear a considerable resemblance to that emperor; but that it really represents him, is very doubtful, especially as the gorgon's head, by which the military statues of the Roman emperors were uniformly marked, does not ornament the cuirass, on the upper part of which, in the centre, we should expect to find it, were this statue a portrait of an emperor. The figure stands looking upwards, with one leg resting on a large stone; the right hand appears to have held a spear, while the left, which is broken off, may be conceived to have rested on a shield by his side. With the exception of the left arm the statue is quite perfect, and exhibits some beautiful workmanship; the cuirass is richly ornamented, and consists of thin polished laminæ; those of a light colour on being scraped have the appearance of silver; the darker parts are brittle, and may possibly be a kind of enamel.

The statue was found about the year 1799, 12 feet below the surface of the earth, near Barking-hall, in Suffolk, on the estate of the Earl of Ashburnham, by whose son, the third earl, it was presented, in 1813, to the British Museum.





**THE RONDININI FAUN.**





TOWNLEY GALLERY.—Room XI. No. 18.

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THE RONDININI FAUN.

THIS figure is represented playing on the cymbals. The head is turned upwards, the right arm is thrown slightly backwards after having struck the instruments and preparatory to another clash, and the left arm is raised holding one of the cymbals with its face downward. The right leg is advanced, and is supported on the ball of the foot, whilst the other foot remains on part of the root of a tree, the trunk of which is made to support the marble. The figure in its action appears to be moving joyously forward, whilst it enjoys the sound of the merry cymbals. A pedum, or short crook, lies upon the plinth.

This statue obtained its distinctive appellation from its having formed, for a long period, one of the most remarkable objects in the collection of the Rondinini Palace in the Corso, at Rome. It is said to have been sold, some years ago, by the Marchese Rondinini to an English nobleman, who was, however, prevented from bringing it to England by the influence of Canova, which was successfully exerted to prevent its exportation from Italy. But the sculptor having died, and the Marchese become minister of police, permission for the removal was given; and, in the month of February, 1826, it was brought to England, by Thomas Shaw, Esq., of Grosvenor-place, Bath, who sold it the same year to the British Museum for the price of 300*l*.

The height of the statue, from the base to the upper part of the cymbal in the left hand, is 6 feet 10 inches.





**STATUE OF A DISCOBOLUS.**



## TOWNLEY GALLERY.—Room XI. No. 19.

### A STATUE OF A DISCOBOLUS.

A STATUE of a Discobolus (the player with the discus, in a game similar to that of quoits), who is represented at that precise moment of time which immediately precedes the delivery of the discus. It is an ancient copy in marble, from a celebrated bronze statue, executed by Myron, and is of the size of life.

In the first volume of "Specimens of Ancient Sculpture," published by the Dilettanti Society, is the following notice of this statue: "This is unquestionably the best of the three ancient copies extant of the Discobolus, or quoit-thrower, of Myron, the statue most celebrated among the masterpieces of Grecian art, for its accurate display of technical skill and science in representing a momentary and violent action of the human body, for which the artist could have had no stationary model to assist his memory." The head of this statue is, however, different to the account we have of the original, as well as to the other copies with which we are acquainted, in both of which the face is turned back towards the quoit about to be thrown by the right hand. Mr. Townley thought the head originally belonged to it, but that it had been broken off and rejoined by an intermediate piece having been inserted in the neck; but other authorities consider the head to have belonged to another figure, and to have been added to this by a modern restorer. Barry, however, in his lectures, expresses his opinion that the position of the head in the Townley statue is an improvement upon the original, as it expresses the intention of the figure more perfectly.

This statue was found, in 1791, in the grounds of the Conte Fede, at Tiburtina, near Rome, the site of Hadrian's villa.

The left hand, the only material part of this statue which was wanting, was restored by Albacini. It is in height 5 feet 8 inches.

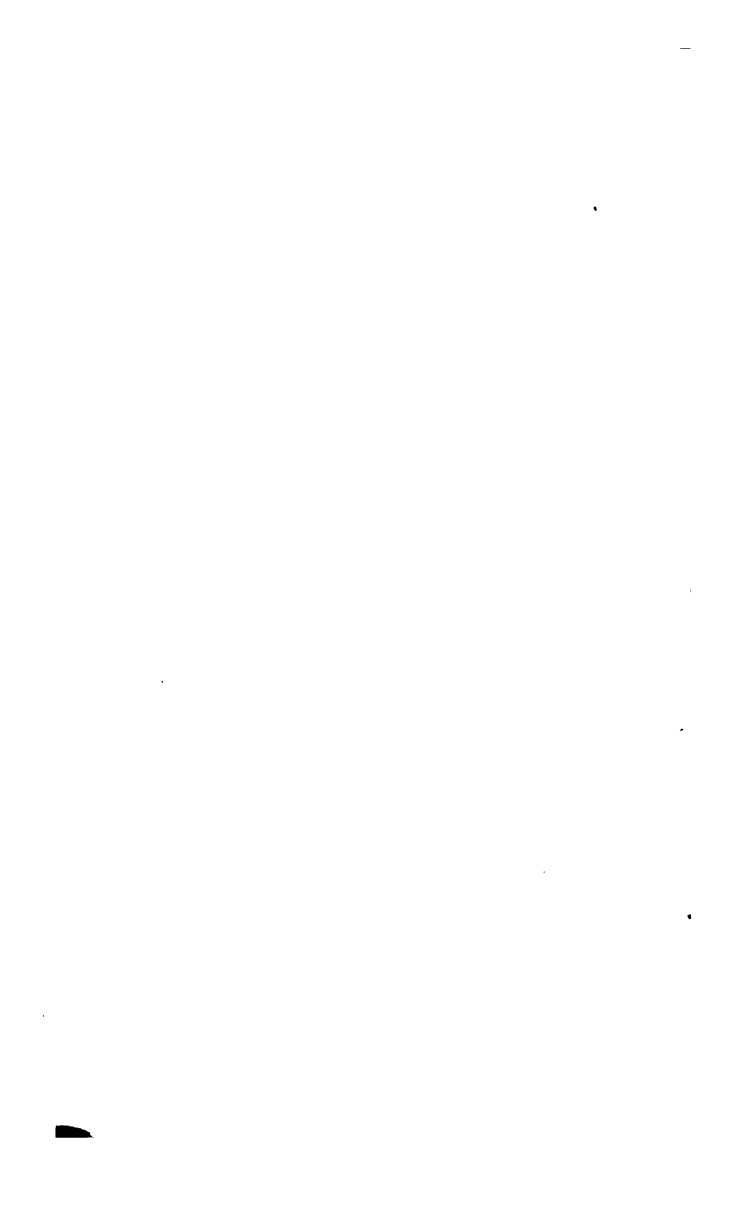


## STATUE OF CUPID BENDING HIS BOW.

THIS is only 1 foot 11 inches in height, but it is very beautifully executed. The quiver, on which is thrown a lion's skin, stands on the ground, and serves as a support to the figure. It was found in 1775, enclosed within a large amphora, or vase, filled with earth, at Castello di Guido, near the ancient Lorium, about 12 miles from Rome, on the road to Civita Vecchia. This was probably the site of the villa of Faustina, the wife of Antoninus Pius, who died here in the 75th year of his age, B. C. 161.

Callistratus describes a statue in bronze, exactly similar to this in attitude, as a most admired work of Praxiteles, who flourished in the time of Alexander the Great. Sir R. Worsley possesses a similar statue at Appuldescomb, and there is another at Wilton; neither of these, however, has the lion's skin. But there are more than a dozen antique statues known, agreeing with the description of Praxiteles's original, and although Pausanius only mentions one copy of this Cupid, namely, one by Menodorus, we may reasonably conclude that so beautiful a statue would have been frequently copied by contemporary sculptors.

D'Hancarville in his "*Recherches sur les Arts de la Grèce*," speaking of the copies of Praxiteles's Cupid, says: "Of all with which I am acquainted, the best, without comparison, is that in the Townley Collection. It is much smaller than the others, and was found among the ruins of a large building near the lake of Bracciano. As it was enclosed in an earthen vase, it has preserved all the polish which it had when it came from the hands of the artist; but, in order to get it in the vase, it appears to have been necessary to detach the wings, and even to break off the feet, which were found near it, together with the plinth; these, not having been taken care of like the rest of the statue, have not preserved the same polish, and are more injured by the earth in which they were put. The precautions employed to save this statue, the promptitude with which they were taken not allowing time to choose a larger vase, incline me to believe that it is among the number of those which were saved from the zeal of the early Christians, who, in their ardour for the destruction of idols, entered the houses, overturned the public monuments, and broke all the statues of the gods which they could find."







**STATUE OF HERCULES.**



## STATUE OF HERCULES.

A BRONZE statue of Hercules in which he is represented as having just obtained the golden fruit of the Hesperides, which he bears in his left hand, the guardian serpent hanging dead upon a tree behind him. Part of the ancient club, which was held downwards, remains in the right hand, and betwixt the wrist and elbow are holes whence the lion's skin was formerly suspended, some fragments of which are still preserved in the collection, but in a state too mutilated to be replaced.

The Hesperides, according to Hesiod, were three sisters, daughters of Night; they had the care of the tree which bore the golden fruit presented by Juno to Jupiter on her marriage with him. In addition to the watchful care of these nymphs, the tree was guarded by an immense serpent, whose vigilance was never relaxed by sleep. The last labour imposed upon Hercules by order of Eurystheus\*, was that of carrying away the fruit of the tree, which he accomplished with the same contempt of danger that had marked his other exploits, and which seems to be expressed in the attitude of the present figure.

The height of the statue is 2 feet 6 inches, but including the tree 3 feet 5½ inches. It was found, in 1775, at Gibelet, or Jebel, a small modern town, built on the site of the ancient Byblos, on the coast of Syria, whence it was carried by an American merchant to Constantinople, and there sold to Dr. Swinney for 900 piastres. Dr. Swinney sent it to England in 1779, and it shortly afterwards came into the possession of Mr. Townley.

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\* Eurystheus was the son of Sthenelus king of Mycenæ. To please Juno, stepmother to Hercules, he enjoined him to perform several most hazardous undertakings, hoping he would perish in one of them. But he surmounted them all, and turned to his glory what was designed for his ruin. They are generally termed the labours of Hercules.

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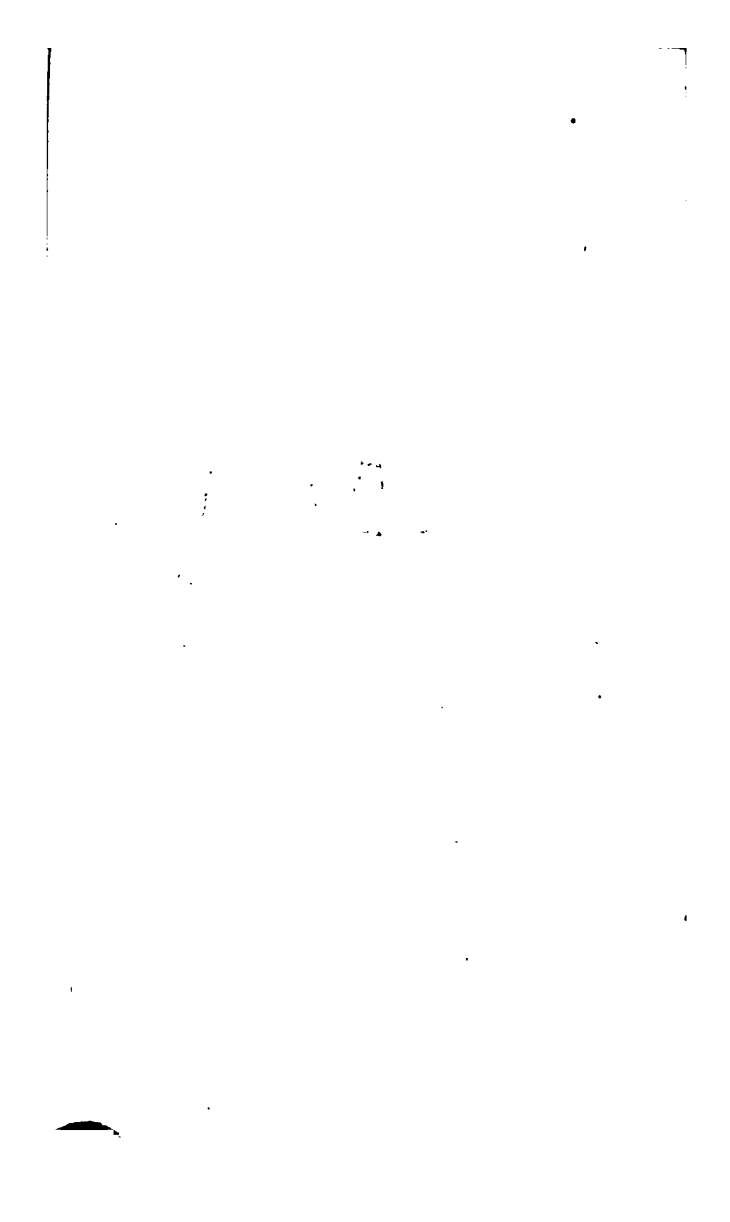
No. 19.



No. 2.



TWO HEADS OF DIANA.



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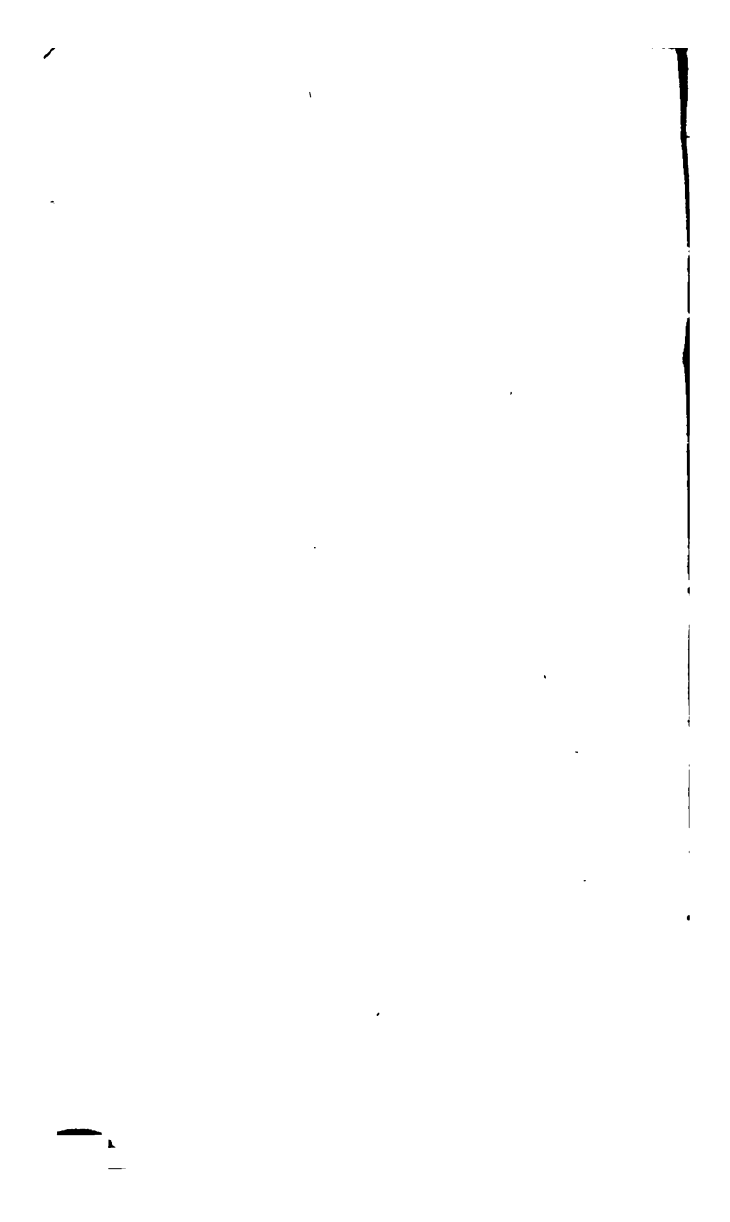
## TOWNLEY MARBLES.—Room XII. Nos. 2. & 19.

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### TWO HEADS OF DIANA.

IN both, with some little variation, the hair is drawn up from the sides and tied in a knot upon the crown of the head. No. 19 is in height 1 foot 5½ inches; and came to the British Museum with the collection of Sir William Hamilton. The other, No. 2, is 1 foot 1 inch in height, and sculptured in Parian marble. It is altogether of superior work, more elegant and more beautiful. "Chaste severity and virginal sweetness and simplicity," says the author of the "Account of Specimens of Ancient Sculpture selected by the Society of Dilettanti" (vol. 1. p. 48.), "are most happily blended in the character; and the fleshy and elastic appearance of the features, and flowing lightness and luxuriance of the hair, are as perfect as we can conceive the material to admit of." It seems to have been part of an original figure, the execution as well as the design of which was of the most refined age of the art. It is quite entire, the ancient polish of the surface being perfectly preserved throughout. It was sent from Rome by Mr. Gavin Hamilton, a gentleman through whose means Mr. Townley became possessed of many of his most beautiful marbles. Mr. Hamilton was an artist of considerable taste and genius, but he did not long practise his pencil as a profession: devoting the greater portion of his life to the discovery of ancient monuments. He made excavations and opened buried chambers in various places of the Roman states; and the best collections scattered over Russia, Germany, Italy, and England, owe many of their principal ornaments to his discoveries. He maintained a correspondence with Mr. Townley (of which a portion may be seen in Dallaway's "Anecdotes of the Arts") up to the time of his death (which took place at Rome) in 1797.

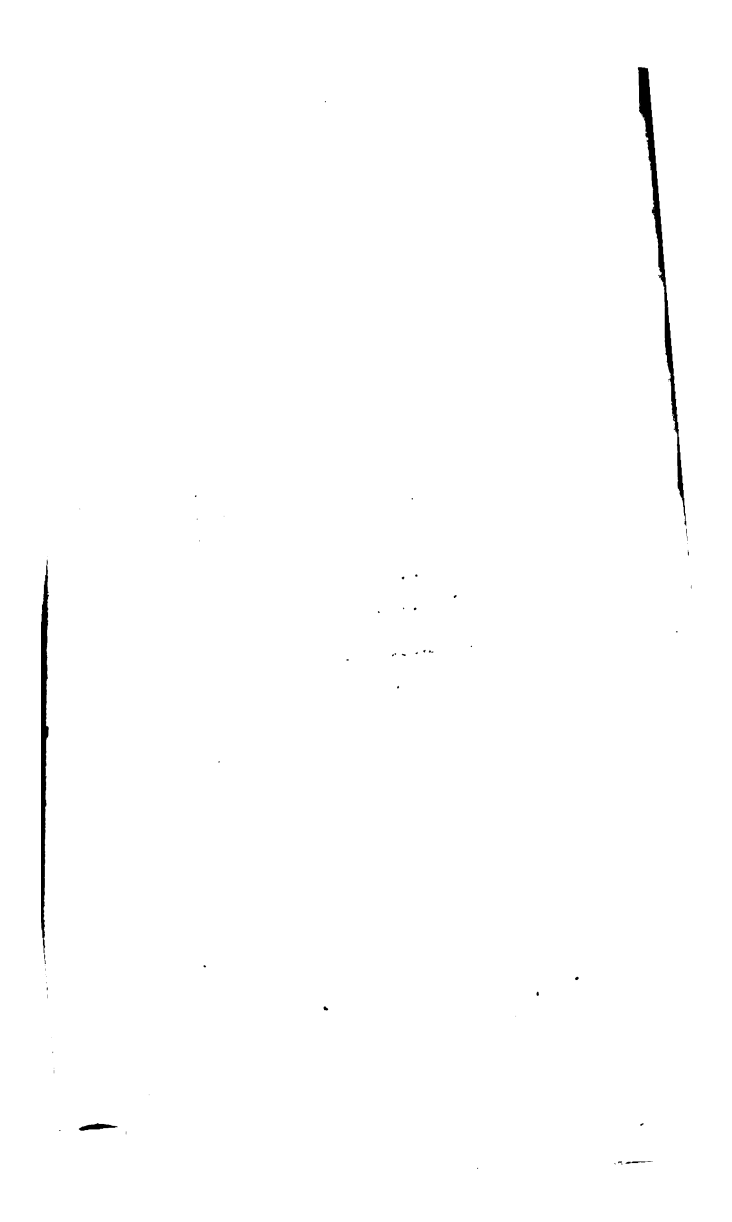
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**BUST OF AN UNKNOWN FEMALE.**



## TOWNLEY MARBLES.—ROOM XII. No. 12.

### BUST OF AN UNKNOWN FEMALE

A BUST of an unknown female, rather larger than life, seemingly placed on the petals of a flower. It has received different appellations—as “a Grecian lady”—“Isis resting upon the flower of the nymphæ lotus”—and “Daphne, enveloped in the laurel.” D’Hancarville supposed it to be sepulchral, designating both the individual represented and her apotheosis; and Mr. Townley called it “Clytie rising from the sunflower.” But, from the circumstance of the features not being conformable to the model of ideal beauty, it is probably no more than the portrait of a lady, executed in the Roman period of art by a Greek artist.

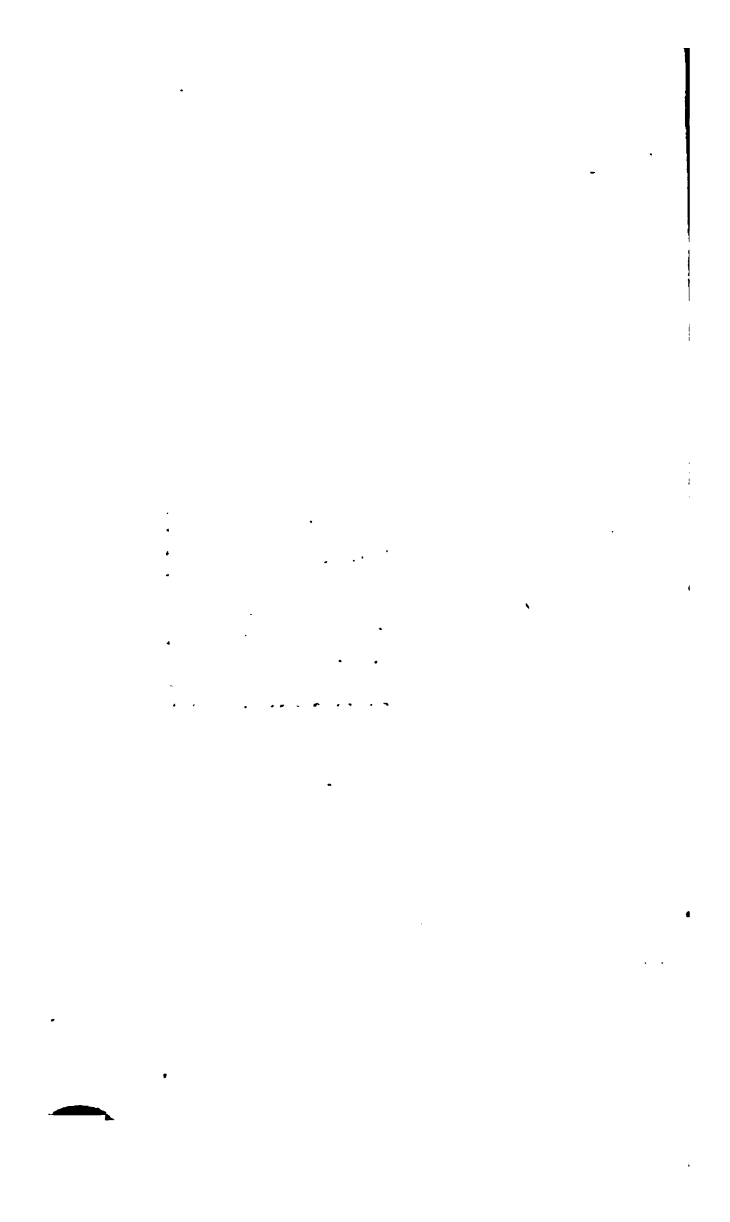
The features are singularly pleasing, and expressive of a tender and gentle disposition. The hair, which is strongly parted above the forehead, is thrown back and falls in small, graceful ringlets on the neck. A thin drapery, fastened by studs, covers the right shoulder and a part of the bosom, leaving the rest, with the left shoulder, entirely bare. It was purchased at Naples, in 1772, from the Laurenzano family, in whose possession it had been for many years.

Mr. Townley valued this bust above, perhaps, all his other marbles, and an incident occurred during the riots in London, in 1780, which evinced the estimation in which he held it. The fury of the mob was especially directed against the Catholic inhabitants, and the house in Park Street, in which were the principal portion of Mr. Townley’s Collection, having been marked by these destroyers, he, like others, withdrew in haste, apprehending their immediate attack. He had secured his cabinet of gems, and was taking, as he then feared, a last view of his marbles, when he seized the bust alluded to, and conveyed it to his carriage. He used jocosely to call it his wife.





STATUE OF VENUS.



## TOWNLEY GALLERY.—GRAND CENTRAL SALOON.

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### STATUE OF VENUS.

A **STATUE** of Venus, naked, similar to that called the Venus of the Capitol (a celebrated statue in the Capitol at Rome), various repetitions of which are to be found in the different collections of Europe. It was presented to the Museum, in 1834, by his Majesty King William IV. The urn by her side, covered with drapery, denotes the intention of the artist to represent the goddess either as preparing to descend into, or as having left the bath. Her hair is gathered in a double knot upon her head, and again tied behind the neck, a small portion falling upon the shoulders.

The general attitude of this statue is formed after the design of the Medicean Venus, but in the delicacy of form and expression of natural modesty for which that incomparable statue is so celebrated, the figure before us cannot be considered as at all approaching to it, although in execution it is little inferior.

The height of this statue, which stands against one of the square columns on the west side of the saloon, is, exclusive of the plinth, 6 feet 3 inches; total height, 6 feet 10 inches.

Against the pilasters opposite to this statue, are placed the mutilated statue of a draped female, 5 feet 3 inches in height; and a statue of a youth, 4 feet 3 inches high, very much disfigured; both without distinguishing symbols, and therefore unnamed.

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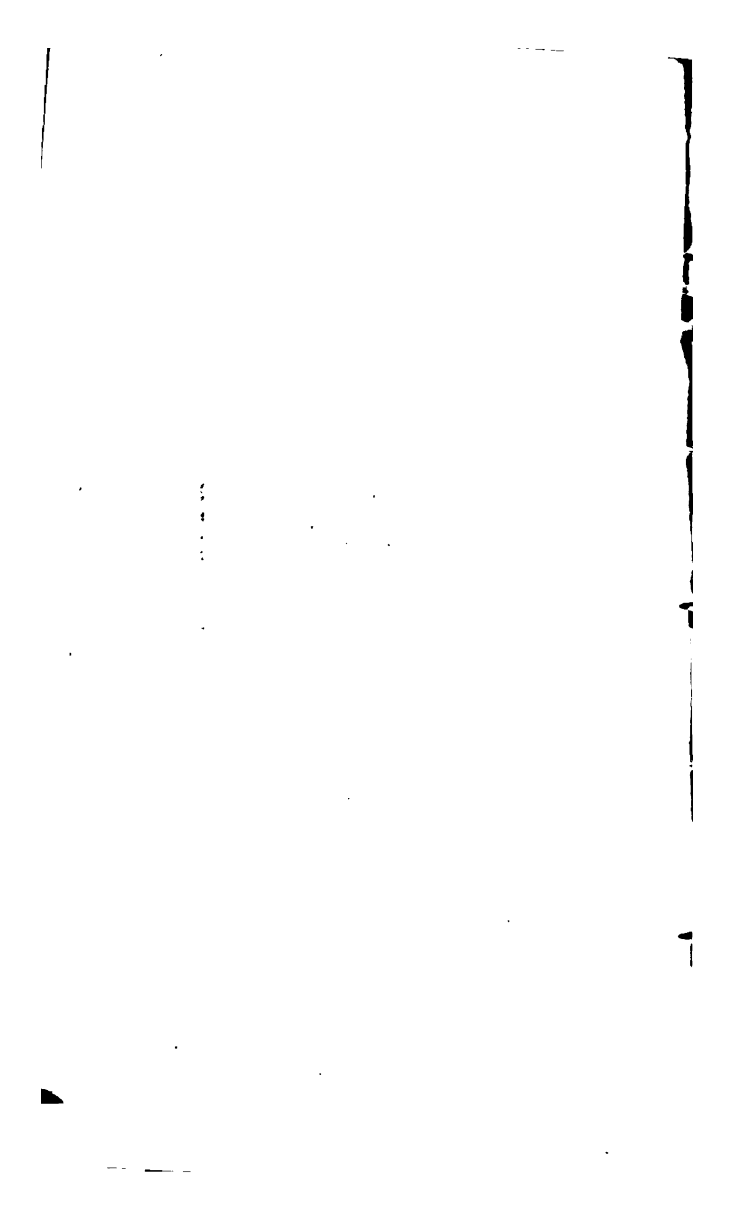
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STATUE OF THE EMPEROR HADRIAN.

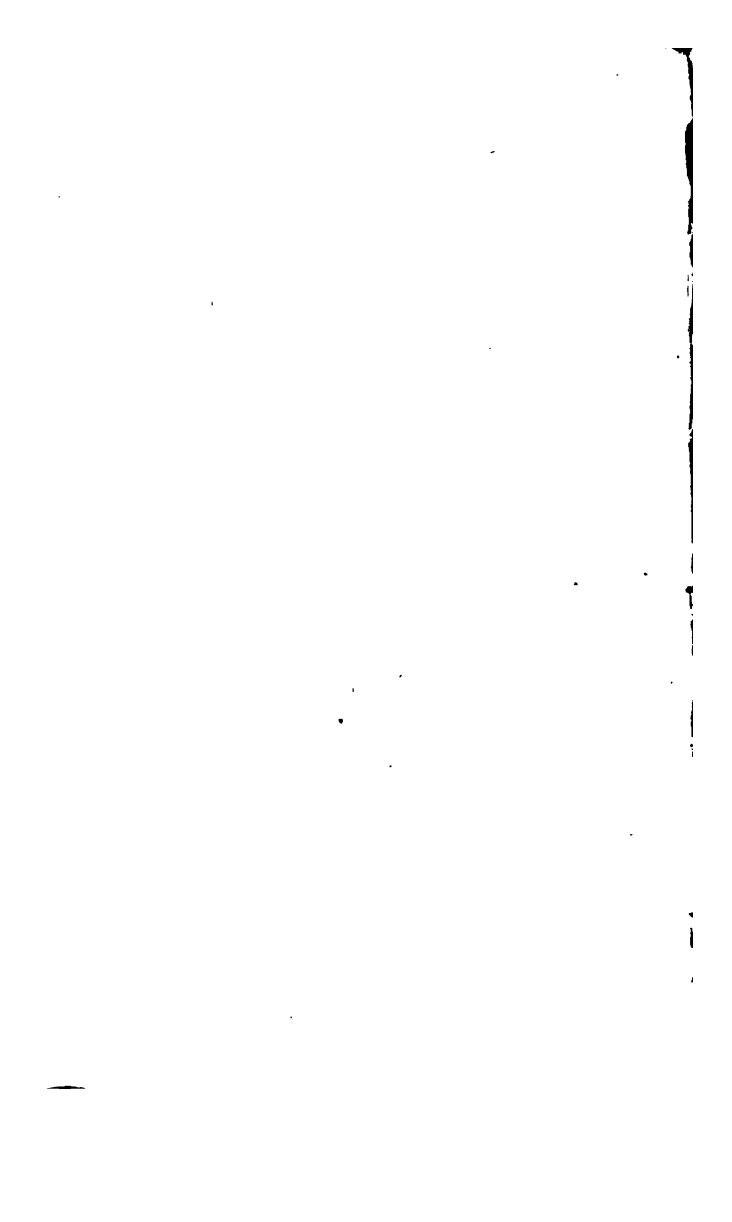


## TOWNLEY GALLERY.—GRAND CENTRAL SALOON.

### STATUE OF THE EMPEROR HADRIAN.

A STATUE of the Emperor Hadrian in a military dress. It is in height 7 feet  $1\frac{1}{2}$  inch, including the plinth, which is 4 inches high. It was purchased of Mr. Millingen in 1821, but it is not known where it was discovered. The left hand bears a perizonium, or small sword, sheathed; and a chlamys, or short cloak, falls from the left shoulder, and is wound about the arm. The cuirass is in high preservation, and richly ornamented. On the upper part, near the neck, is the gorgon's head, which was the usual ornament on the upper part of an emperor's breastplate.

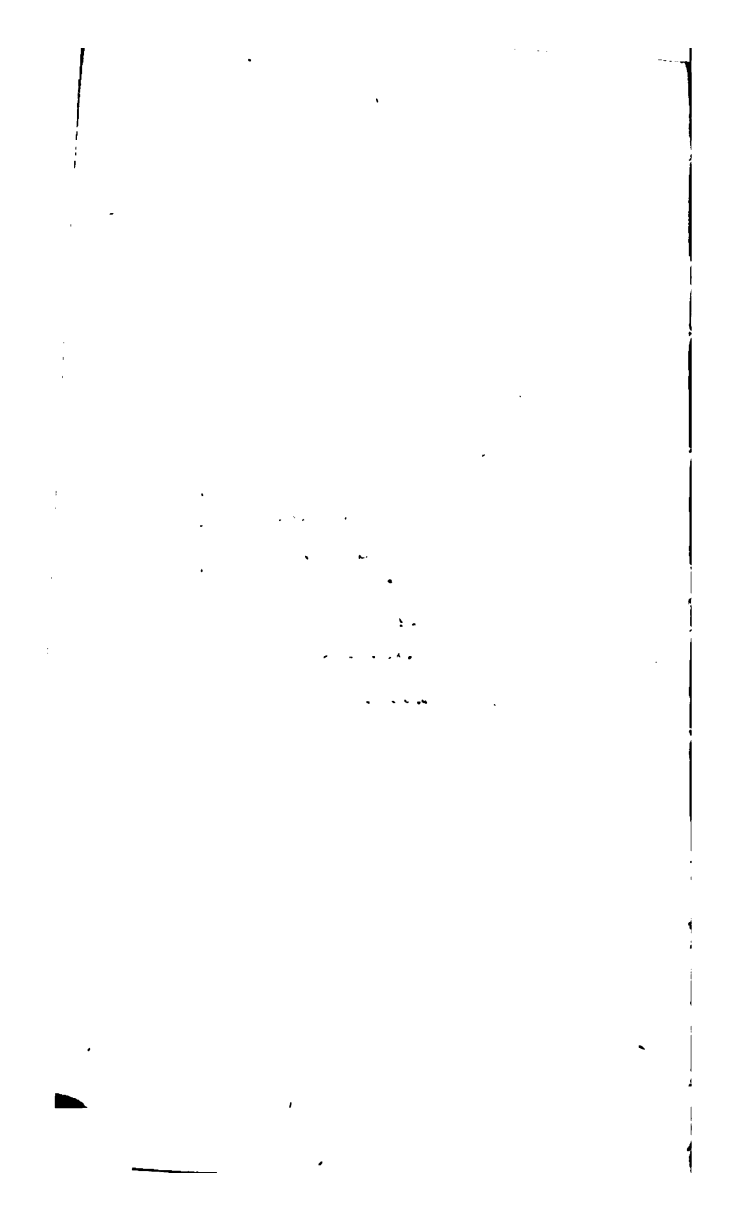
Hadrian succeeded Trajan in the year 117 of the Christian era, and died at Baïæ, in the year 138, in the 63rd year of his age, or according to another authority (Spartianus), in his 72nd year. He is considered to have been one of the best of the Roman emperors, and was distinguished by many great virtues, as well as by the solidity of his talents. No Roman emperor, perhaps, ever manifested so much ardour in the pursuit of knowledge as Hadrian. Gibbon observes, that his life was almost a perpetual journey. He was an enlightened patron of the fine arts, and enriched Italy with many hundred statues, which he transported from Greece to Rome; and it is to the good taste of this emperor (who caused so many fine specimens of sculpture to be collected in the splendid villa which he built on the banks of the Tiber), that we are indebted for a great portion of the beautiful statues and busts which adorn not only the Townley, but other galleries of ancient marbles. Hadrian was buried, in the first instance, at Puteoli (Pozzuolo) near Baïæ; but his ashes were afterwards carried to Rome by order of Antoninus Pius, and deposited in the noble mausoleum which Hadrian had erected there, and which, though divested of its former magnificence, still exists under the name of the Castle of St. Angelo.





THE METOPES OF THE PARTHENON.

No. 1.



## ELGIN MARBLES.

### METOPES OF THE PARTHENON, No. 1.

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#### CONTEST OF THE CENTAURS AND LAPITHÆ.

THESE Metopes are numbered 1 to 16. "Metope" is the name given to the interval between two triglyphs, or ornamental tablets in a Doric frieze. In the temple of the Parthenon, at Athens, these were filled up with sculptures in high relief, the subjects of which refer exclusively to the story of the contest of the Centaurs and Lapithæ. Of these we shall select one or two as specimens, referring the visitor for the others to the originals in the Museum, the whole of which are full of beauties. The story of the contest, which these Metopes represent, is briefly as follows:—The people of Thessaly were supposed to have been the first in Greece who practised the art of riding on horseback, in which they became remarkably expert; and, from the facility with which they hunted the wild bulls of the Pelion mountains, they obtained the name of Centauri and Hippo-Centauri. The ease with which they managed their horses—the action of the animal appearing to be totally dependent on the will of the rider—induced the ignorant peasantry to believe them to be formed partly of a horse and partly of a man; and this curious idea was readily adopted and perpetuated by poets, painters, and sculptors. The tradition runs, that the Centaurs were invited to the nuptials of Pirithous, king of the Lapithæ, at which Theseus and other Athenian friends were also present; but during the feast a dispute arose between the Centaurs and the other parties, which led to blows, and ultimately to a furious battle, which only terminated in the former being driven from the territory of Thessaly. They took refuge in Arcadia, but provoking the anger of Hercules, he completely destroyed the whole race. Such is the general outline of the mythological history of the Centaurs.

In the sculpture before us an Athenian, or Lapitha, is fighting with a Centaur, who appears borne to the ground by the superior strength of his adversary. The head and right arm of the Athenian are lost, but from the attitude, we may suppose the right arm to have been upraised, as in the act of striking.

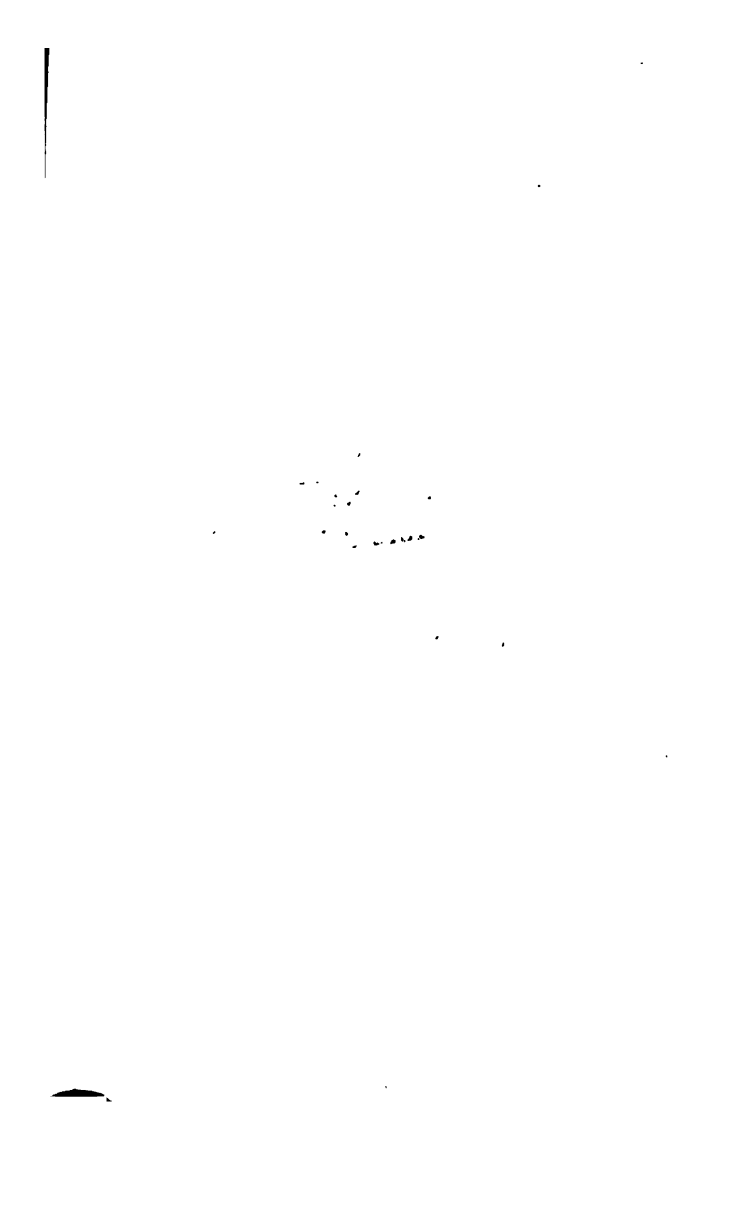






**THE METOPES OF THE PANTHENON.**

**No. 2.**



## ELGIN MARBLES.

### METOPES OF THE PARTHENON, No. 2.

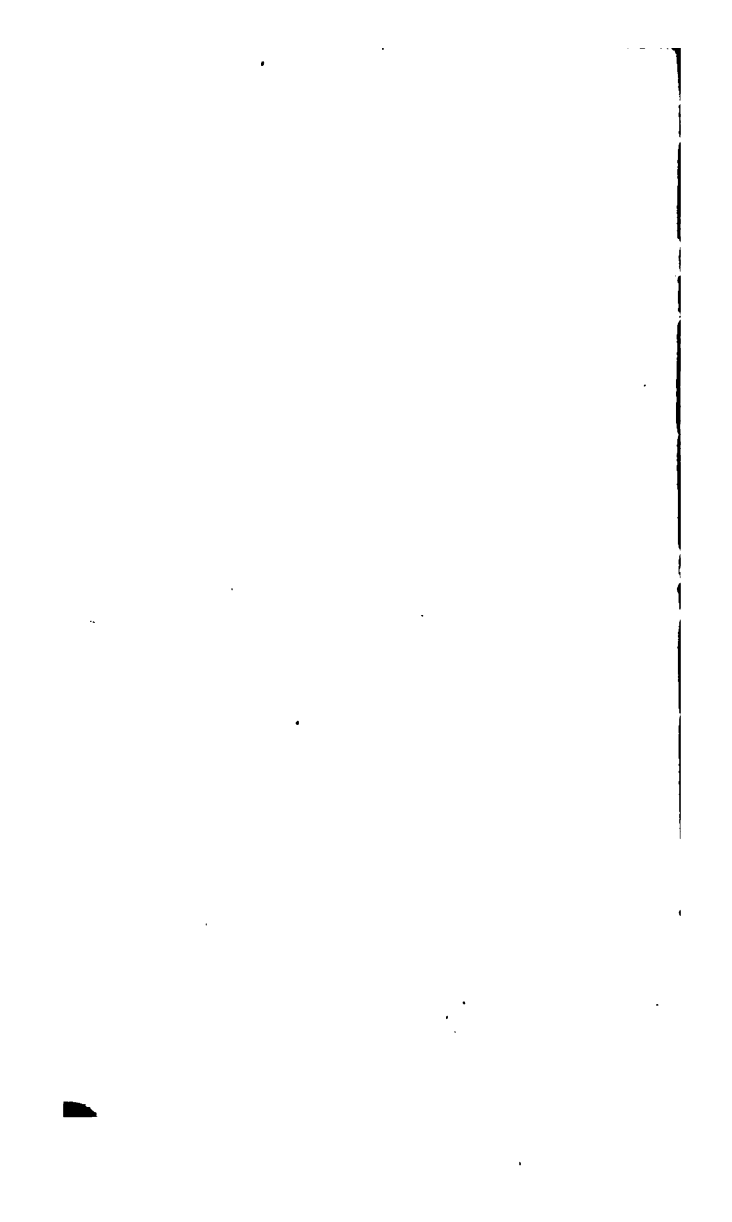
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#### CONTEST OF THE CENTAURS AND LAPITHÆ.

THIS Metope represents a combat similar to No. 1, in which the Athenian again has the advantage. He appears to have seized the Centaur by the neck or hair, his right knee pressing upon the croupe of his opponent, who stretches his left arm backward to disengage himself. A mantle of a considerable depth falls from the shoulders of the Athenian. The heads of both these figures are gone; that of the Centaur having disappeared between the year 1674 (when a drawing was made of it by Jacques Carrey) and 1762, the time when Stuart made a drawing of the whole subject (see *Antiquities of Athens*, vol. 2. chap. i. pl. xi). As the Turks and modern Greeks use the remains of antiquity for the commonest building purposes, and otherwise destroy the most beautiful architectural ornaments of Greece, these Metopes might in a short time have become entirely lost to the world, had not Lord Elgin obtained permission to transport them to England, where, having been admired by all persons of true taste, they were at length purchased by the government and consigned to the British Museum, whose walls they now adorn.

Although the spoliation of such a noble specimen of classic elegance and taste as the Parthenon cannot but be lamented, it must still be a matter of satisfaction to all enlightened nations to know that the best portions of that building, although torn from their parent soil, are, by that very act, preserved from the barbarous ravages of those who, instead of being the natural protectors of the remains of the ancient art of their country, have proved themselves its worst enemies.

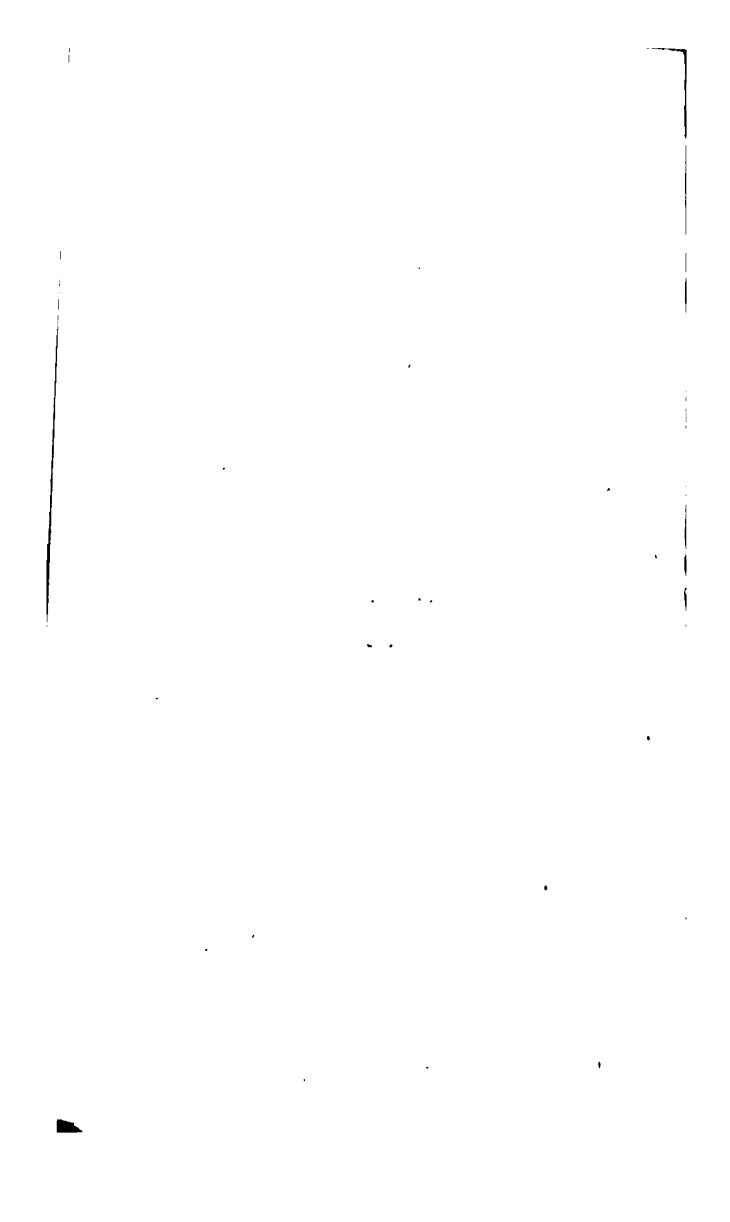
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THE METOPES OF THE PARTHENON.

No. 12.



## ELGIN MARBLES.

### METOPES OF THE PARTHENON, No. 12.

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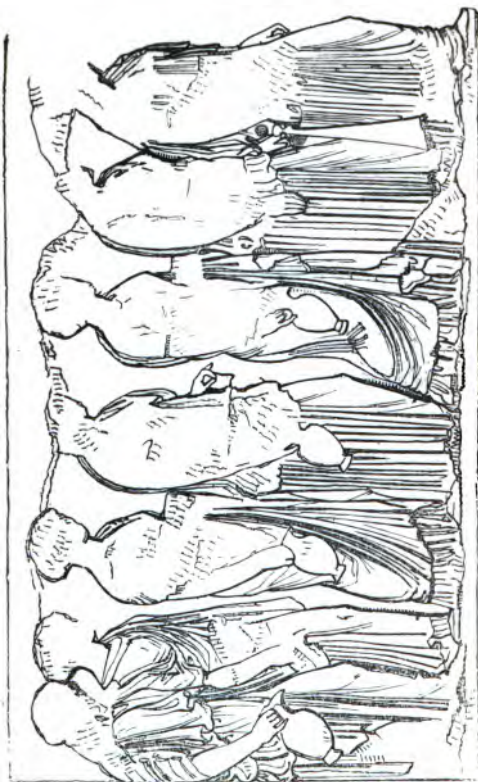
#### CONTEST OF THE CENTAURS AND LAPITHÆ.

IN this Metope a centaur is represented victorious, and trampling upon the body of his fallen enemy. His left arm is outstretched, and hanging over it is the skin of a lion, a portion of which also flies behind him. The right arm is broken off near the shoulder, and the head and legs are gone; but the effect of action on the body is admirably expressed. There is also an accurate and remarkable expression of death in the body of the Athenian.

It may not be improper to say something here of the elements of these Metopes as they regard art. Mr Westmacott observed, in one of his lectures at the Royal Academy, that from their inequalities, both in composition and treatment, we might reasonably be permitted to doubt whether they were the design of the same master; that they were not the productions of the same hand, he thought sufficiently obvious. In some will be found the highest qualities of the period to which they belong; in several may be traced the hard and severe style of the earlier schools; whilst others neither conform in character, style, or disposition, with either. Nor need we be surprised at this inequality. Phidias (under whose control the Temple of the Parthenon was erected) was an example of extraordinary genius of his own time; and although he retained the principles established at Ægina, and of preceding ages, he must be considered the founder rather than the follower of a school. He was compelled, in addition to his own immediate disciples, to call in the assistance of many with whom early habits or local difficulties and associations interposed to prevent their immediate adoption of his enlarged principles; and thus the variation in the style of the different Metopes may be sufficiently accounted for.

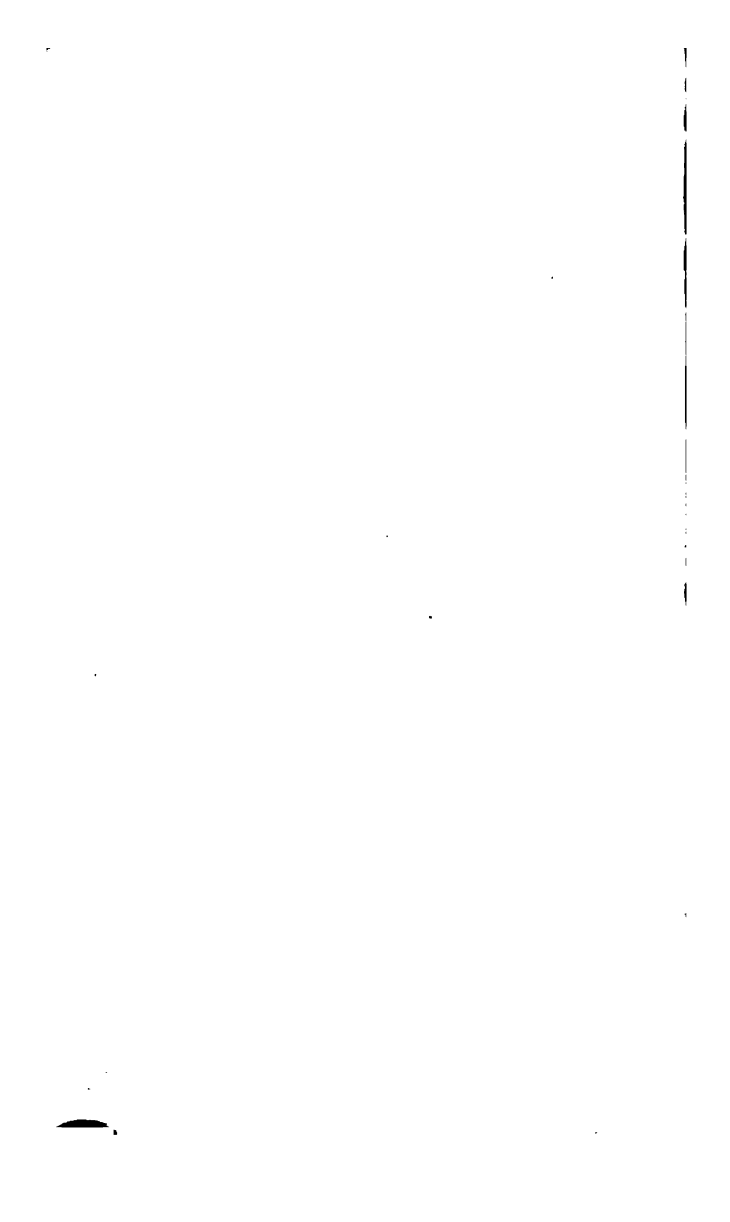






THE PANATHENAIC FRIEZE.

First Part of No. 17.



## ELGIN MARBLES.

### THE PANATHENAIC FRIEZE.—First Part of No. 17.

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#### PROCESSION IN HONOUR OF MINERVA.

ONE of the richest ornaments with which Phidias embellished the outside of the Temple of the Parthenon was, without doubt, that uninterrupted series of bas-reliefs which occupied the upper part of the walls within the colonnade, at the height of the frieze of the pronaos, or porch, and which was continued entirely round the building.

The subject represented the sacred procession which was celebrated every fifth year at Athens in honour of Minerva, the guardian goddess of the city; and embraced in its composition all the external observances of this the highest festival of the Athenians.

The blocks of marble of which the frieze was composed were 3 feet 4 inches high; they were placed about 9 feet within the external row of columns; and occupied, slab after slab, a space of 524 feet in length. As a connected subject, this was the most extensive piece of sculpture ever made in Greece. Of its remains the British Museum possesses an extent, in slabs and fragments of marble, of rather more than 249 feet; with a continuation in plaster casts of more than 76 feet, making a total of nearly 326 feet. The bas-reliefs which at present compose the frieze, are placed, as far as they extend, in the same order in which they were originally seen upon the Parthenon; but the spectator in the Elgin room has to keep in mind that that which formerly surrounded an exterior wall now lines the interior.

We begin with those (Nos. 17 to 25) which were originally placed on the eastern or principal front of the Temple.

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THE PANATHENAIC FRIEZE.  
Second Part of No. 17.



## ELGIN MARBLES.

### THE PANATHENAIC FRIEZE.—Second Part of No. 17.

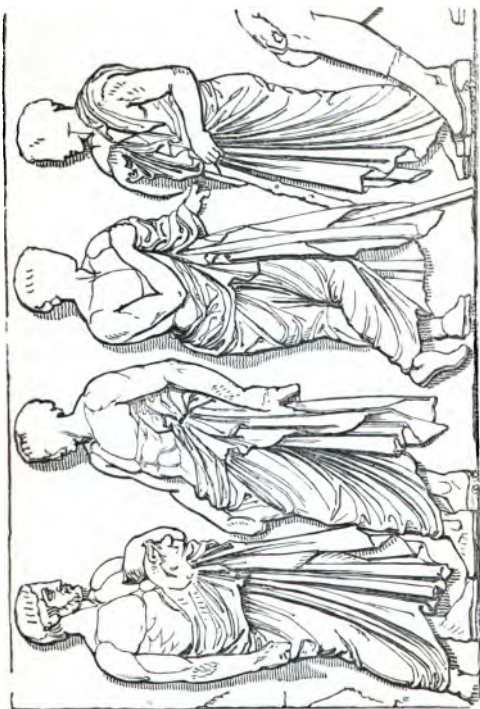
#### PROCESSION IN HONOUR OF MINERVA.

THE slabs are arranged in the same manner in which the spectator viewed them as he approached the Temple by the east, and walked round it by the north, west and south. At the entrance of the room is a slab marked No. 17, (which we have been compelled to divide into two portions, the dimensions of the cards not allowing the whole to be given in one), on which are seen eleven female figures, clothed to the feet, representing the virgins of Attica. Five of these, nearest to the door, carry such vessels as were used in making libations, or drink offerings to the gods; and three others are *sciaphoræ*, or bearers of umbrellas. These head the procession from the southern frieze.

In these bas-reliefs are the images of gods or deified heroes, basket-bearers, bearers of libatory vessels, trains of females, persons of every age and sex, men on horseback, victims, charioteers, in short, the whole people represented conveying in solemn pomp to this very Temple of the Parthenon, the Peplus, or Sacred Veil, which was to be suspended before the colossal statue of Minerva situated at this spot. The procession appears to have assembled near the western part of the outer walls of Athens, and to have thence passed round the southern side of the Acropolis (the rock on which the citadel was built) until it arrived opposite the eastern entrance of the Parthenon, when the bearer of the Peplus, or Sacred Veil, and the two *arrephori* (the superintendents of the embroiderers of the veil) entered the temple, and delivered their sacred burthens to the archon (the chief magistrate) and to the priestess of Minerva.







**THE PANATHENAIC FRIEZE.**  
**First Part of No. 18.**

1875

1875

1875

1875

## ELGIN MARBLES.

### THE PANATHENAIIC FRIEZE.—First Part of No. 18.

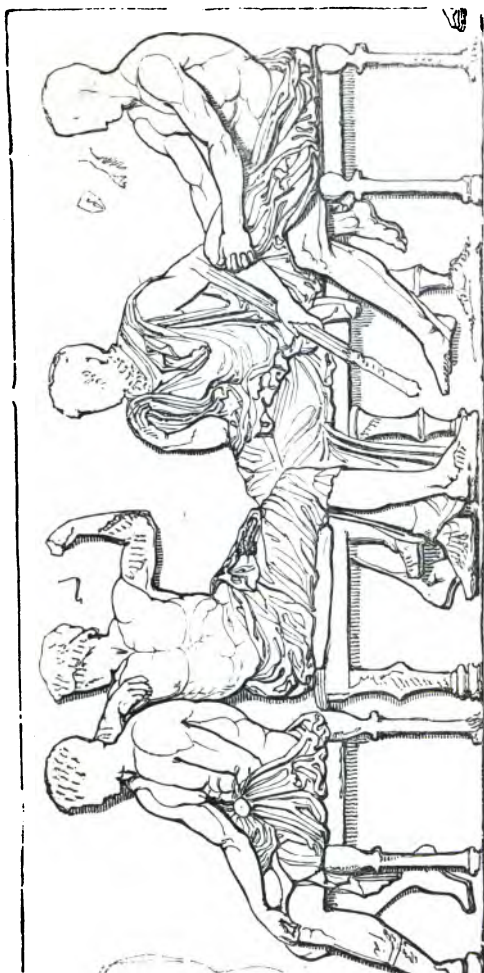
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#### PROCESSION IN HONOUR OF MINERVA.

THIS portion of the slab 18 (which, from the cause before-mentioned has been divided in our wood-cut, similarly to No. 17), contains four male figures partly clothed: two of them have been considered to represent Hierophants (or expounders of mysterious occurrences) exercising their talents in the elucidation of some mystery connected with the object of the procession; the other two are conjectured to be *Mystæ*, or Priests, by whom religious doctrines were taught. Visconti, however, supposed the whole four to represent personages occupying the highest situations in the magistracy and priesthood of Athens, charged with the superintendence and direction of the solemnity.

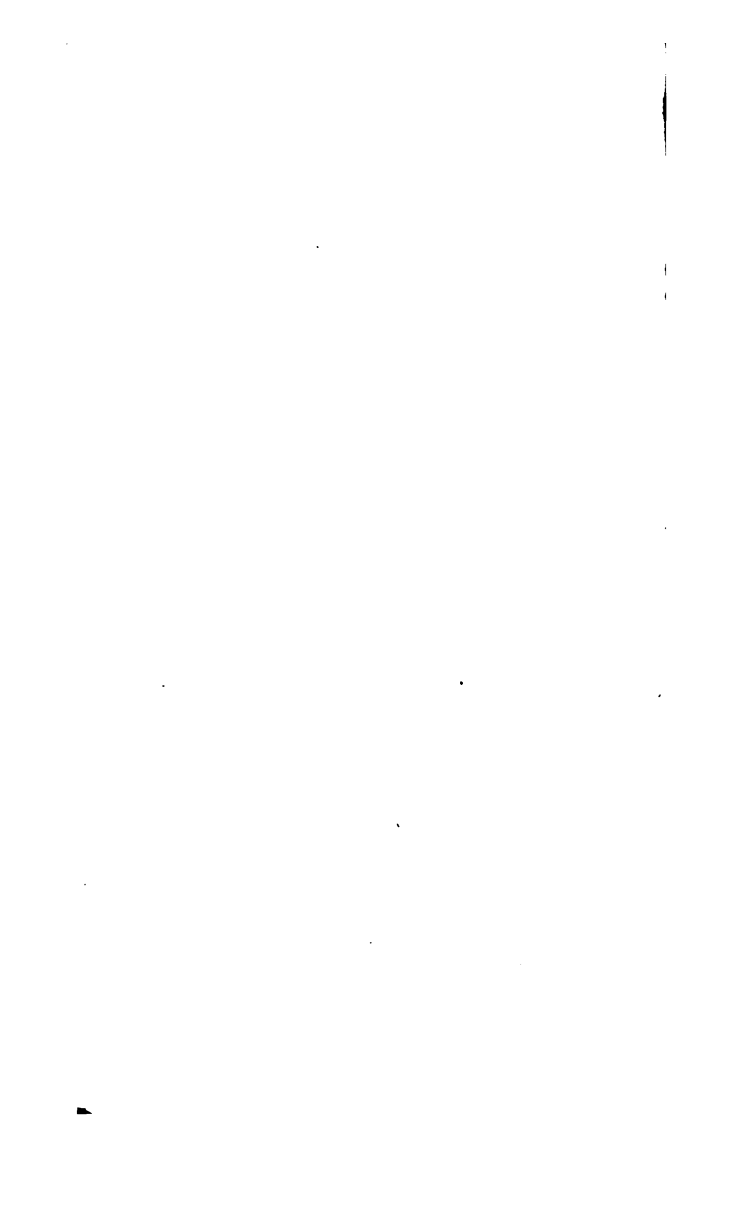
The low relief of these sculptures (being not above an inch from the back-ground) will immediately strike the beholder; but we shall see how this may be accounted for. The situation intended for this ornament to the temple afforded only a secondary light, and so far prescribed to Phidias the manner in which he was to direct the execution of the figures. The direct light of the sun could never reach it, for, being placed immediately beneath the soffit, or ceiling of the portico or colonnade, it received all its light from between the columns, and by reflection from the pavement below. The frieze could only be seen at an angle of  $42\frac{1}{2}$  degrees; and the flatness of the sculpture is thus sufficiently accounted for: had the relief been prominent, the upper parts could not have been seen; the shade projected by the sculpture would have rendered it dark, and the parts would have been reduced by their shadows.





THE PANATHENAIC FRIEZE.

Second Part of No. 18.



## ELGIN MARBLES.

### PANATHENAIIC FRIEZE.—Second Part of No. 18.

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#### PROCESSION IN HONOUR OF MINERVA.

On the side of the four figures which we have described in the account of the other portion of this frieze, are placed four sitting figures. On a stool or chair, with four carved legs, at the extremity of the frieze, is seated a young man, who, with his hands clasped in each other, is raising his right knee. This figure is supposed to be Triptolemus, an ancient hero of Attica, who instructed mankind in the cultivation of corn, and who was at his death worshipped as a god.

Ceres occupies the seat next to him—her head had formerly a crown upon it, but it has become decayed, and has been broken off; she is distinguished by holding a large torch. The neighbouring seats to the left are occupied by two divinities sitting in contrary directions, but as the right arm of one is laid familiarly upon the shoulder of the other, they have been thought to represent the Dioscuri, Castor and Pollux, the twin sons of Jupiter and Leda, who were worshipped by the Athenians, and had temples at Athens.

The variety of attitude, the grace, and the correct anatomy of these figures are very remarkable. These qualities run through the whole of these wonderful sculptures; although there are, in the whole series, some hundred figures, we shall find it impossible to point out two in which there is any complete resemblance; and it would be as difficult to find one in which the action is not appropriate, or in which the drawing is incorrect.

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THE PANATHENAIC FRIeze.  
First Part of No. 19.



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## ELGIN MARBLES.

PANATHENAIIC FRIEZE.—No. 19. Part I.

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### PROCESSION IN HONOUR OF MINERVA.

WE are again compelled to divide the representation of this bas-relief. This slab is the longest in the collection, and originally stood immediately above the eastern gate, forming the centre of the composition. The person with a beard, and a robe wrapt round the legs, but which has fallen from the shoulders, has been conjectured to be Jupiter. His seat is more ornamented than the others in No. 18, and may more properly be termed a throne, of which the arms are supported by small sphinxes.

Close to him sits a goddess, who seems to be removing her veil, and who has been by some considered to be Juno; but others have supposed, from the figure of Victory with wings, behind, that she is intended for Minerva, who appears, not in a warrior's habit, but as the peaceful goddess of wisdom.

A small part of the figure of Victory is lost, but in other respects this slab is in a tolerably perfect state. When we consider the many centuries the Parthenon has stood exposed to the weather, the vicissitudes of war, and above all to the barbarity of the modern inhabitants of Greece, we may reasonably wonder that so much of these sculptures remain in the semi-perfect state we see them.

At the siege of Athens in 1687, a bomb-shell, fired from the opposite hill of the "Museum," fell in the midst of the building, and, exploding, destroyed nearly half the fabric: but the eastern portico seems to have been just at the extremity of the circle subject to its destructive influence, so that it was only by the shock that the sculptures were injured without completely bursting them from off the sides of the building.

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THE PANATHENAIC FRIEZE.

Second Part of No. 19.

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## ELGIN MARBLES.

### PANATHENAIIC FRIEZE.—No. 19. Part II.

#### PROCESSION IN HONOUR OF MINERVA.

On this slab, in the centre of the wood-cut, a priestess is represented, who Visconti considers to have been the wife of the reigning Archon, or chief magistrate of Athens. She is in the act of receiving from two *canephoroi*, or bearers of the mystic baskets, the articles serving for the rites of sacrifice; these, covered with a veil, they carry upon their heads.

These *canephoroi* were virgins chosen from the noblest families of Athens; and the contents of the baskets appear to have been salt and meal.

One of these maidens has a torch in her hand, the other carries a scroll unrolled, upon which the hymns are supposed to have been written which the virgins sang in praise of Minerva, the guardian goddess of the city, which indeed was named after her, Athena. A colossal statue of this goddess, by Phidias, was one of the grandest ornaments of the city, and the pride of the Athenian people.

To the left of the priestess stands a person, in a drapery which reaches from the head to the feet, who is receiving from the hands of a youth a piece of cloth folded in a square form in numerous thicknesses. This person is supposed to be the Archon of the period, and the cloth he is receiving has been conjectured to be the *peplus*, or embroidered veil, which was borne in the procession and consecrated in the Temple to Minerva. As it was the principal object of the solemnity, it may naturally be expected to form a leading feature in the sculpture. The young Athenian who presents the *peplus* to the Archon has no garment but the *chlamys*, or cloak.







THE PANATHENAEA FRIESE.

Third Part of No. 19.

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## ELGIN MARBLES.

### PANATHENAIC FRIEZE.—No. 19. Part III.

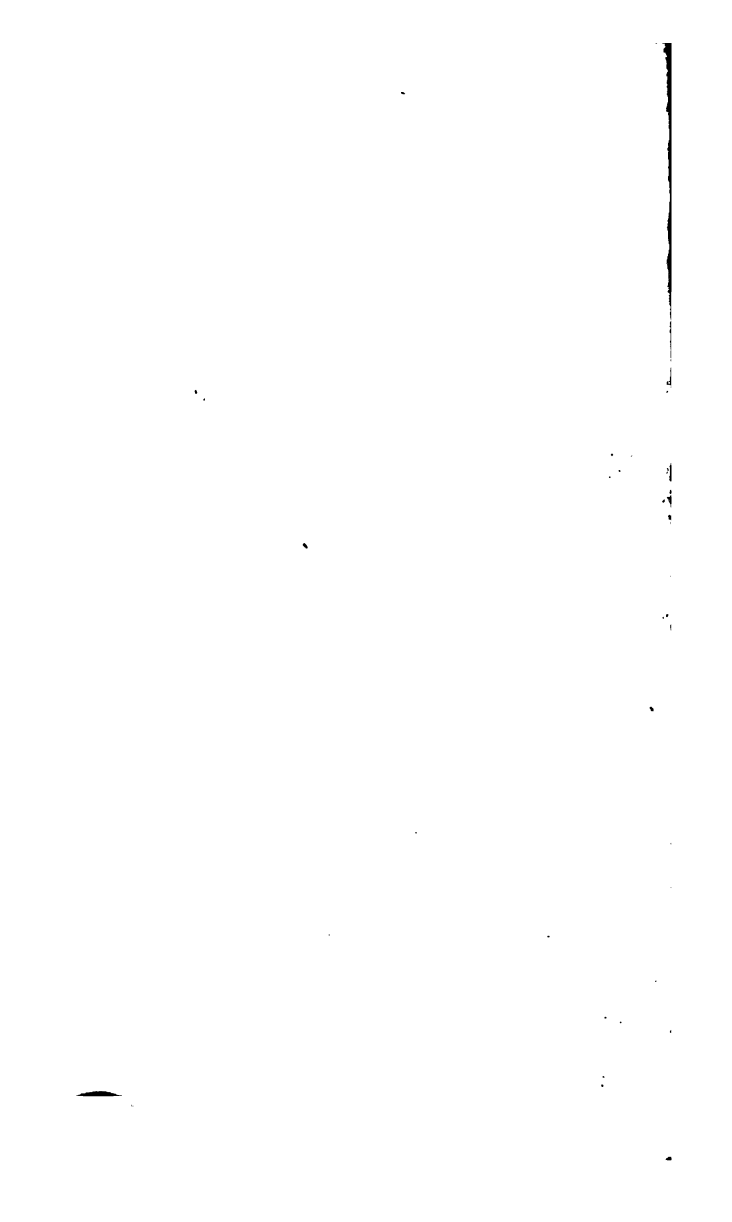
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#### PROCESSION IN HONOUR OF MINERVA.

IN this portion of the frieze, which is the end of slab marked 19, we observe two figures seated. The male figure represents *Æsculapius*, the God of Physic; and the female, his daughter *Hygeia*, the Goddess of Health. *Æsculapius* leans upon the end of his staff, and his daughter is known by the attribute of a small serpent twined round her left arm, but which from the corrosion of the surface is not easily perceptible. Many species of serpents were considered to be of great efficacy in curing most of the diseases of the human body, and hence its adoption as an attribute of *Hygeia*.

As the *peplus* forms so important an object in this slab (of which the figure in this card is but a portion) we may be expected to afford some slight account of it. The *peplus* was the work of young virgins selected from the best families in Athens, over whom two of the principal, called *Arrephoræ*, were superintendents. On it was embroidered the battle of the Gods and Giants; and the names of those Athenians who had been eminent for military virtues. When the festival was celebrated (which was every fifth year) this *peplus* was brought from the Acropolis, where it had been worked, down into the city; it was then displayed and suspended as a sail to a ship, which, on that day, attended by a numerous and splendid procession, was conducted through the Ceramicus (the north-western division of Athens) and other principal parts, till it had made the circuit of the Acropolis (the rock of the citadel); it was then carried up to the Parthenon, and there consecrated to *Minerva*. ▲

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THE PANATHENAIC FRIEZE.  
Nos. 37 and 39.

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## ELGIN MARBLES.

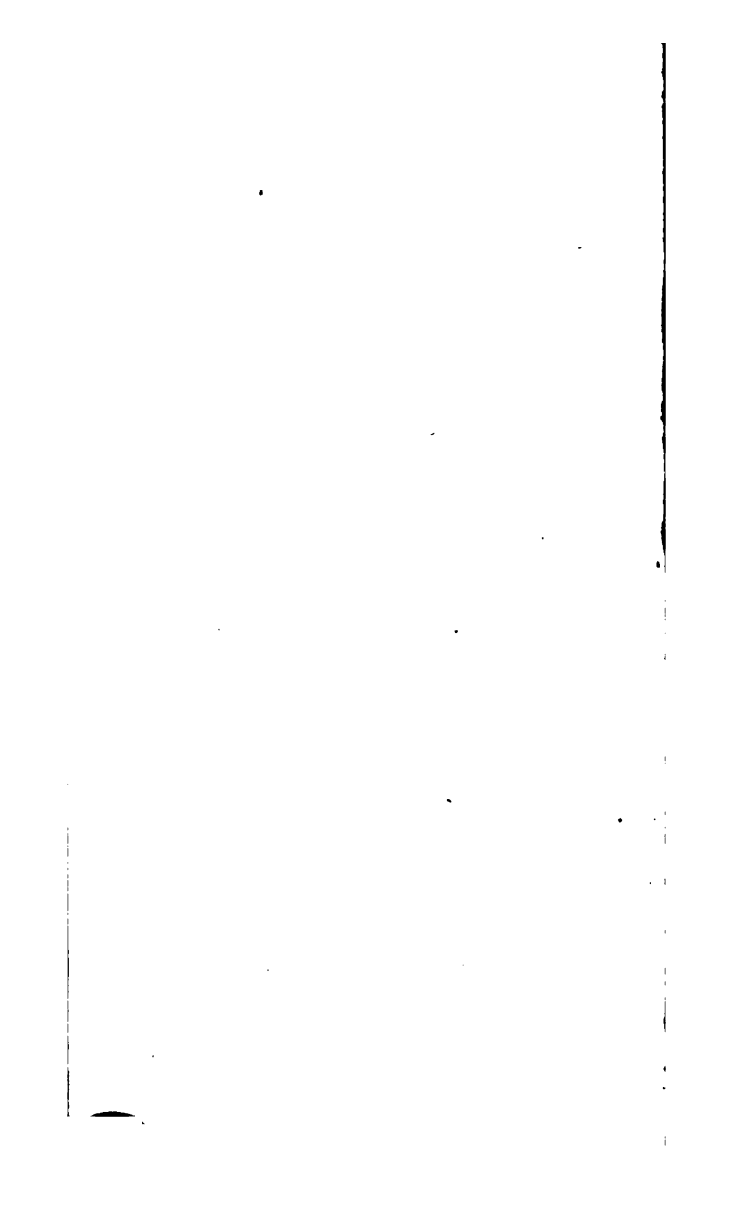
ANATHENAIC FRIEZE—Northern Frieze, Nos. 37 & 39.

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### PROCESSION IN HONOUR OF MINERVA.

It would exceed the limits of our plan to give a representation of the whole of these beautiful marbles, although they are all equally deserving of notice. We have already given the principal portion of the eastern frieze, in the description of which we have detailed the object of the procession which the sculptures represent, and the position and characters of the marbles. But we have not hitherto presented any specimen of the power of the artists employed in the execution of these bas-reliefs, in exhibiting the form, action, and expression of an animal which forms a principal feature in the procession—the horse. It is more especially for the excellence of the sculpture which the representations of that animal displays, that the marbles of the Elgin Collection have become so famous. The horses are of the most exquisite beauty. Of a hundred and ten which are introduced, no two are in the same attitude; each is characterised by a marked difference of expression. Yet if it were possible to draw a distinction as to the merits of the various slabs of marble, we might wish to draw particular attention to those marked 37 to 43. We have presented two of these, which are among the most perfect of the series, on the present card. The horses' heads are generally large, and their necks thick, a characteristic of the Grecian horses, particularly those of Thessaly, to the present time; a distinction which those persons acquainted with horses will readily appreciate; and if those who fancy that long necks and smaller heads would be more graceful and beautiful, will but look at these sculptures, they will feel inclined to doubt whether such would be an improvement.

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BRILLIANT.

THE PANATHENAIC FRIEZE.

Nos. 41 and 42.

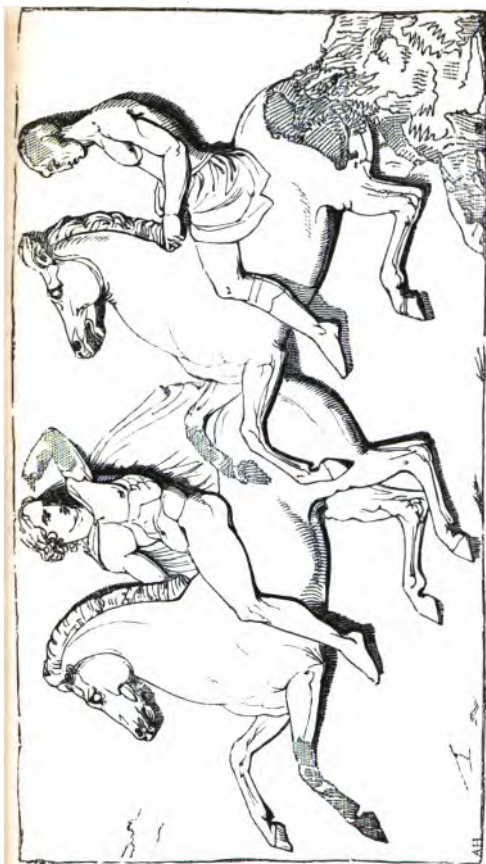
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THE PANATHENAEON FRIESE.

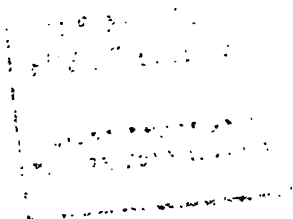
Third Part of No. 19.





THE PANATHENAIC FRIEZE.

No 47



## ELGIN MARBLES.

### PANATHENAIK FRIEZE—Western Frieze, No. 47.

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#### PROCESSION IN HONOUR OF MINERVA.

A SINGLE slab of this portion of the Frieze is all that the Museum possesses in marble. But there are in the Museum plaster casts (numbered 48 to 61) of fourteen slabs still attached to the Temple, forming the remainder of the western frieze. In this frieze the procession of the horsemen is not in any order, nor does it make that crowded appearance which distinguishes the cavalry of the Northern Frieze. The slabs towards the close seem to represent the last comers to the procession. Some are represented drawing on their buskins, others are adjusting their bridles, some are preparing to mount their horses, and others are contending with them in order to prevent their escape.

In the slab No. 47 two horsemen are represented, one of whom is riding before the other, and seems to be in the act of urging his companion forward. The latter appears to be armed with a cuirass. This slab is one of exquisite beauty; the figure of the foremost horseman, and indeed that of his companion also, may be considered the perfection of elegance in composition and of truth in drawing. The horses are no less to be admired. They seem to be in a state of impatient motion, only restrained by the address of their riders; in this sculpture the truth of Flaxman's remark is well exemplified—it is difficult to conceive that they are formed of an inanimate mass of stone.

Whatever may be the cause which produces it, it is certain that, in rising from the contemplation of these sculptures, the observer feels that he has imbibed some of the grandeur and simplicity of idea which the artist has pourtrayed in their composition.

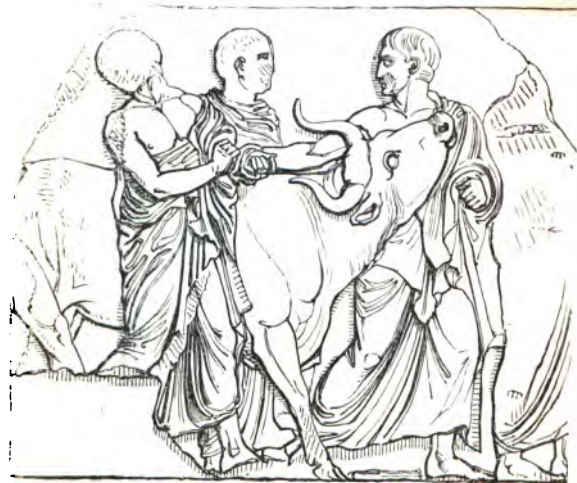
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THE PANATHENAIC FRIEZE.

Nos. 81 and 86.

1923

1923

## ELGIN MARBLES.

PANATHENAIIC FRIEZE—Southern Frieze, Nos. 81 & 86.

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### PROCESSION IN HONOUR OF MINERVA.

THIS is the portion of the Frieze which enriched the southern side of the Temple. The direction of the figures which form it is from left to right, and the numbers being in continuity from the western frieze, begin with the end of the procession, and extend from 62 to 90, round to the door of entrance into the Elgin Room. We select two slabs from these, as specimens of the two peculiarities in which this side differs from those which we have before described, namely, in having chariots as part of the procession, and in exhibiting the manner in which the victims were led to sacrifice.

No. 81. A quadriga, or chariot drawn by four horses, is very imperfect, but it exhibits much beauty. A soldier with a helmet and shield stands in the chariot, whilst the horses are driven by another figure by his side. It has been supposed that these portions of the frieze contained representations of the different kinds of chariots then in use—as the biga, the triga, &c., but a careful inspection will show that they are all drawn by four horses, being in fact all quadrigal.

In No. 86 we see a victim being led to the altar. At the Panathenaic festival each of the colonies of Athens sent an ox to be sacrificed, and in these slabs, from 84 to 90, they are represented on their route. Some are proceeding quietly, others are struggling with their utmost efforts, but the drawing of the animals, whether the limbs are in repose or thrown into the strongest action, will always be found correct. ▲





THE PANATHENAIC FRIEZE.

Nos. 85 and 87.

THE  
FEDERAL BUREAU OF INVESTIGATION  
UNITED STATES DEPARTMENT OF JUSTICE  
WASHINGTON, D. C. 20535

## ELGIN MARBLES.

PANATHENAIIC FRIEZE\*—Southern Frieze, Nos. 85 & 87.

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### PROCESSION IN HONOUR OF MINERVA.

IN No. 85 an ox is struggling with all his efforts to escape from the bonds in which he is held by the Athenians, one on either side—a third walks at the head of the animal. In 87 the ox is proceeding quietly to the Temple, although guarded by a like number of figures.

In these sculptures the oxen are acknowledged to be perfect representations of the finest species of those animals. The universality of the genius of the Greeks, indeed, in all that belonged to animal nature is powerfully exemplified in the sculptures of the Elgin frieze.

It was at one time thought that the frieze of the Parthenon contained portraits of many of the leading persons of Athens who lived during the Peloponnesian war, particularly of Pericles, Phidias, Socrates, Alcibiades, Aspasia, &c.; but a careful examination leads to the belief that, in this respect, individuality of representation was not intended by the artists. So, also, those who view this frieze must be reminded that they are not to consider it as a close representation of national costume. It is true that the priestess, the canephoroi, and some others, are represented in the dresses which they are believed to have used in the solemnity; and, here and there the *cothurnus*, or buskin, will be seen, as also the *Thessalian hat* in one or two instances; but, generally speaking, the correctness of national dress is disregarded throughout, and harmony of composition alone studied.







STATUE OF HYPERION.

1. The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ . It is shown that the system has a solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the condition  $\alpha + \beta = 1$  is satisfied. In this case the solution is unique and is given by the formula

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## ELGIN MARBLES.

### STATUES FROM EASTERN PEDIMENT, No. 91.

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#### HYPERION.

THE pediments of the Parthenon were ornamented with statues which afford some of the finest specimens of ancient sculpture. The subject of the sculpture on the east side of the Temple was the Birth of Minerva, who is fabled to have been born in the head of Jupiter, having had no mother ; and the hour of her birth was, according to the fable, also that of her maturity. As all the gods were assembled to witness or assist in this extraordinary birth, they have been represented in this pediment, together with other figures which were adopted by the artists as typical of particular events connected with the subject.

The *angle* of the eastern pediment on the *left* of the spectator was occupied by a figure of Hyperion, or the sun personified, rising from the sea. The head, shoulders, and arms, which last were stretched out to guide the reins of his coursers, were the only parts of his body seen, the rest being submerged in the waves, which are indicated on the plinth. The head and hands of this figure are lost, but the neck, shoulders, and arms remain to attest the excellence of the sculpture. The smooth surface of the marble of this figure has been much protected by its position in the pediment, and proves that those parts of the sculptures of the Parthenon which were invisible to the spectator who stood below, were as elaborately executed as those which were immediately in sight. Whether this was done from a religious feeling, or because the sculptures were submitted to public examination before they were placed on the building, may be matter of conjecture.

The length of the plinth is 4 feet, by 2 feet 7 inches in width.

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**THE HORSES OF HYPERION.**

*(continued)*

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## ELGIN MARBLES.

STATUES FROM EASTERN PEDIMENT, No. 92.

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### THE HORSES OF HYPERION.

THE heads of two of the horses of Hyperion are here represented rising from the sea, beneath which the car of the sun is supposed to be, to which they are attached. Much of the surface of these heads has been destroyed; but their appearance is still that of life and vigour, and their impatience of restraint is strongly depicted.

Jacques Carrey, a French artist, was employed from 1674 to 1678, by the Marquis de Nointel, in making drawings of the antiquities of Greece, and from a comparison of those by him of this part of the Parthenon, with the figures before us, Mr. Cockerell, the celebrated architect, was induced to believe that two other heads in low relief were attached. This will appear by bringing the front part of the plinth in a line with that of the Hyperion: the waves of Hyperion's plinth, it will be observed, are continued on the plinth of the horses; and behind them there was space enough for two other heads between these and the wall of the pediment. The car of Hyperion, in most of its representations, is drawn by four horses.

These two horses' heads, together with the head of the horse of Night, in the same collection, were valued by Mr. William Richard Hamilton, in his examination before the committee of the House of Commons on the occasion of the purchase of the marbles by government, at 2000*l.*; but it should be observed that this gentleman's valuations were considered by the House to be too high. He valued the whole of the Elgin marbles at 60,800*l.*, whereas only the sum of 35,000*l.* was voted for their purchase,

The height of this fragment is 2 feet 4 inches, its length 3 feet 9 inches.

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FRONT VIEW OF THE STATUE OF THESEUS.



100

## ELGIN MARBLES.

STATUES FROM EASTERN PEDIMENT, No. 93.

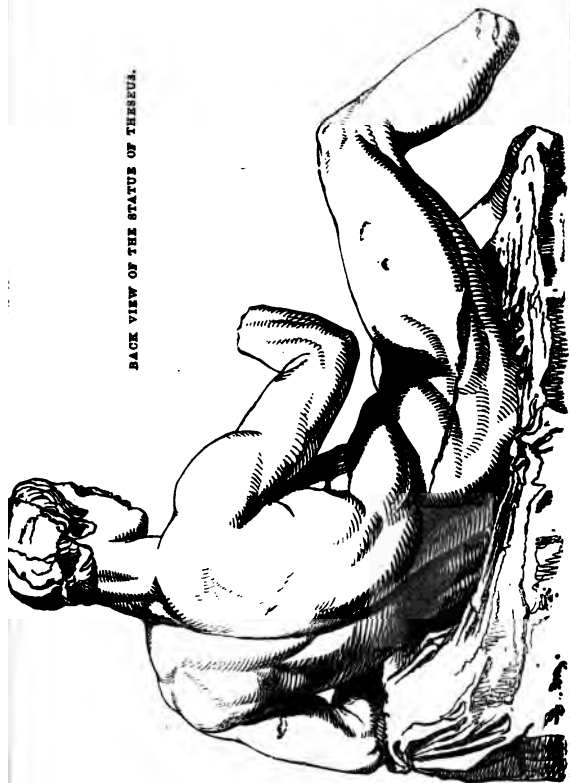
### THESEUS.

THIS figure is the most perfect of all in the Elgin collection, wanting only the hands and feet, and part of the nose. It is half reclined on a rock, which is covered with a lion's skin, and an extended drapery. The late Mr. Taylor Combe named it Theseus, and it is still generally so called, but whether this be the true designation of the figure has been doubted. Sir Richard Westmacott in one of his lectures pronounced at the Royal Academy in the spring of 1831, discussed this question at considerable length, and he gave it as the opinion of the Chevalier Brönsted, in which he concurred, that this statue represented, "not Theseus the Athenian hero, who was not in existence at the period of the story which the sculpture represents, but Cephalus, who was as celebrated for his heroic virtues as for his beauty, and who was borne off by Aurora to Olympus. Plato styles him 'the Gateway of the Beauty of Heaven:' he was fond of the chase, and he is described as repairing nightly to the east of Mount Hymettus (in Attica) to await the earliest appearance of day. Now all this agrees perfectly with the marble: he sits as he is always described, whether by the poets, or on vases or coins, leaning on his left elbow, seated on the skin of some wild animal, and bearing in his hand a golden spear, and watching the car of the sun, with Hyperion emerging from the sea, the first dawn, to start on his course."

Others again have considered this figure to represent Hercules; not the Theban Hercules, who was not born at the time of the mythological nativity of Minerva, but another, who was born on the Ida of Crete, and who was more ancient even than Jupiter. We have little to guide us in the adoption of a name which will probably ever remain conjectural.



BACK VIEW OF THE STATUE OF THESEUS.



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## ELGIN MARBLES.

### STATUES FROM EASTERN PEDIMENT, No. 93.

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#### THESEUS, SEEN FROM BEHIND.

WE have already described the object of this figure, but its merits as a work of art are deserving of a more particular notice. So universally have artists been attracted by its excellence that more drawings have been made from it in the former and present Elgin Rooms, than from all the other Athenian marbles put together. It combines ideal beauty with the truth of nature ; and even anatomically speaking, the muscles are allowed to be invariably true to the attitude. " I should say that the back of the Theseus was the finest thing in the world," were the words of Flaxman, one of our most eminent sculptors, when giving evidence before a committee of the House of Commons. It is unquestionably finished in the very perfection of art.

The knowledge of anatomy among the early Greeks was so small that it could have afforded little assistance to the artist. Yet, although the ancient artists, even in the time of Phidias and Praxiteles, owed much more to the study of living than dead bodies, various circumstances must sometimes have given them anatomical help from early times: the researches of physicians, the observation of bodies left on the field of battle, the preparations of sacrifice, or food, and the practice of dissecting quadrupeds among the philosophers—" these several sources," says Flaxman, " will at least account for all the general and simple anatomical forms we see in Grecian works of art before the time of Phidias."

One or two bullet marks are observable on this figure, and the right leg appears to have been mended at some former time ; there are holes remaining, which would indicate that it had sandals of metal. It is in length 5 feet 8 inches, by 4 feet in height.

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CERES AND PROSERPINE.



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## ELGIN MARBLES.

### STATUES FROM EASTERN PEDIMENT, No. 94.

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#### CERES AND PROSERPINE.

THIS colossal group of two females sitting by each other on separate seats, is believed to represent Ceres and her daughter Proserpine, who are here introduced as personating the distant region of the earth, and whose worship and mysteries formed so important a part of the religious system of Attica.

These goddesses<sup>1</sup> are sitting on low square seats, which are nearly alike in construction, without backs, but furnished with carpets, folded several times, and ornamented with mouldings. The figure to the left of the spectator, considered as Proserpine, is the smaller of the two, and leans the left arm on the right shoulder of her mother. The heads and hands of both figures are lost, but the other parts are in tolerable preservation. The feet of both, and the knees of the larger figure in their original position projected considerably beyond the plane of the cornice which was below them.

The attitude and beauty of proportion in these figures are no less admirable than the arrangement and execution of their draperies; which, independent of the considerations already referred to under Hyperion, show the enthusiasm of the artist in his work. They are finished with the same unsparing labour at the back, where none could see them, as in the front where they were exposed to view.

Mr. West spoke of these and of the other draped figures of the collection from the Parthenon, as in the first class of grandeur.

Colonel Leake, instead of Ceres and Proserpine, called these figures Venus and Peitho (Persuasion).\*

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\* Topography of Athens, p. 255.

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THE FATES.

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## ELGIN MARBLES.

STATUES FROM EASTERN PEDIMENT, Part of No. 97.

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### THE FATES.

IN the former Elgin Room one of these figures was separated from the other two ; but its adjustment, and other circumstances, indicated that the three originally formed one group. They appear together in Carrey's drawings of this pediment ; and they have in consequence been placed together in the new Elgin Room.

We have only been able to delineate the two figures which are combined, the one lying in the lap of the other, but the other figure which is separated from these is equally fine both in composition and execution.

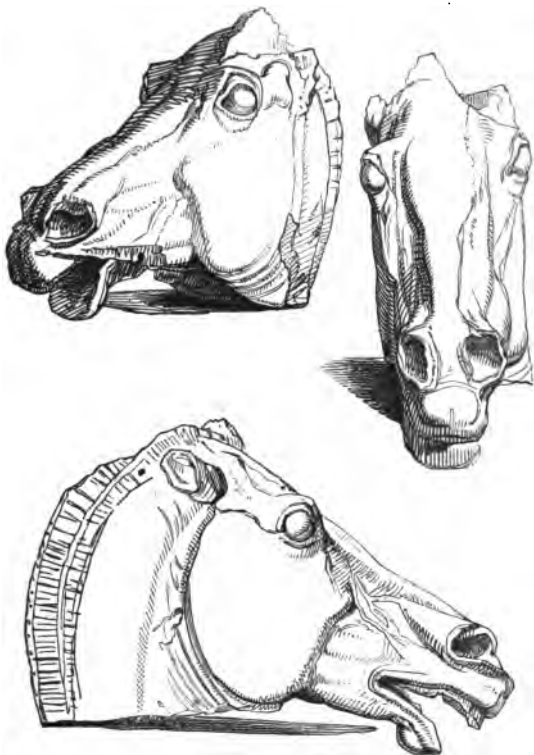
Visconti says, "These three goddesses, in my opinion, are the Fates. They presided, according to the Greek mythology, over birth as well as over death ; they were the companions of Ilithyia, the goddess of child-birth, and they sang the destinies of new-born infants. In this capacity they appear to be attending on the birth of Minerva, and they were frequently represented in ancient art employed in similar offices, particularly in the Temple at Delphi."

Sir Richard Westmacott, in describing these figures, observes, that "two of them, Clotho and Lachesis, appear to have performed their task ; whilst Atropos, reclining in the lap of one of her sisters, is regarding the termination or end of things personified by Night, a winged female figure descending with her car into the ocean." This figure of Night here mentioned was situated at the extremity of the pediment, to the right of the spectator, corresponding to the figure of Hyperion, or Day, rising from the sea at the other angle.

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**HEAD OF ONE OF THE HORSES OF NIGHT.**

**(Represented in three different positions.)**

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## ELGIN MARBLES.

### STATUES FROM EASTERN PEDIMENT, No. 98.

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#### HEAD OF ONE OF THE HORSES OF NIGHT.

THE chariot of Night sinking into the ocean, at the moment when that of the Sun was rising in the east, terminated the composition on this side. The centre of the composition of the eastern pediment had disappeared completely even when Carrey made his drawings in the latter part of the 17th century; but the Elgin collection contains the principal figures of the angles to the right and left of the centre, and among the finest of them, besides those already given, is this head of one of the horses of Night. This head projected over the cornice, thus breaking the line which might seem too rigidly to confine the composition of the frontispiece.

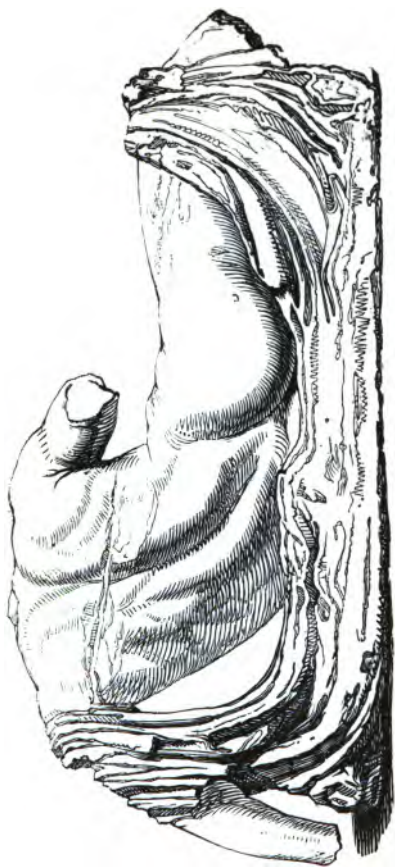
Wheler and Spon, who supposed the sculptures of this pediment to represent the contest between Neptune and Minerva for the guardianship of Attica, fancied this fragment to have been the head of a sea-horse.

It is of the finest possible workmanship, and its surface has been very little injured. We observe in it that admirable expression of life which great artists only are capable of bestowing on their imitations of nature. To use the words of the author of the "Memorandum of the Earl of Elgin's Pursuits in Greece"—"the nostrils are distended, the ears erect, the veins swollen, one might almost say throbbing; his mouth is open, and he seems to neigh with the conscious pride of belonging to the ruler of the waves."

Mr. Payne Knight valued this horse at 250*l.*, and a granite scarabæus (only remarkable for its age and size) at 300*l.*! We have already mentioned that Mr. W. R. Hamilton considered this, and the two horses' heads of Hyperion, to be worth, together, 2000*l.*

The dimensions of this fragment are, length 2 feet 6 inches, by 1 foot 7½ inches in height. ▲





KLISHNA, OR THE RIVER GOD.

THE AMERICAN  
PUBLIC LIBRARY  
ASTORIA, OREGON  
JAN 19 1900

## ELGIN MARBLES.

FROM WESTERN PEDIMENT, No. 99.

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### ILISSUS, OR RIVER GOD.

THE western pediment of the Temple of the Parthenon contained statues similarly to the eastern pediment. The subject on this side was the contest of Minerva and Neptune for the guardianship of Attica; nearly the whole of which was in existence in 1675, when it was copied by Carrey, who has been elsewhere mentioned. This figure is typical of the river Ilissus, which waters the eastern plain of Athens; and as the subject of the composition is the dispute for the territory of Attica, the river which waters it is not unaptly introduced. This figure, half reclined, seems, by a sudden movement, to raise himself with impetuosity, being overcome with joy at the agreeable news of the victory of Minerva. The momentary attitude which this motion occasions is one of the boldest and most difficult to be expressed that can possibly be imagined.

He is represented at the instant when the whole weight of his body is about to be supported by the left hand and arm, which press strongly on the earth, on which the right foot also rests. This motion causes the whole figure to appear animated; it seems to have a life which is found in very few works of art. The illusion is still more strengthened by the perfect expression of the skin, which, in several parts of this statue, owing to its situation and position, has been better preserved than any of the others; one is almost tempted to call it perfectly flexible and elastic.

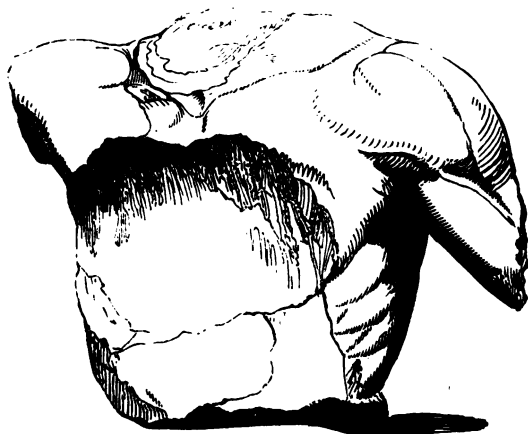
This statue has been considered by Canova, and other competent judges, to rank next to the Theseus in point of merit. It is supposed to have been coloured when originally adapted to this building, as remains of paint are still discernible on it.







THE CHEST OF MINERVA.



UPPER PART OF THE BODY OF NEPTUNE.

THE  
PUBLIC  
LIBRARY  
OF THE  
CITY OF BOSTON  
1871

## **ELGIN MARBLES.**

### **WESTERN PEDIMENT, No. 102.**

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#### **THE CHEST OF MINERVA.**

THIS is a fragment of a statue of Minerva which formed one of the principal figures in the centre of this pediment. It consists of a portion only of the chest of Minerva, and measures 2 feet in width in the broadest part, by 2 feet 6 inches in height.

The angles of the ægis, or breast-plate, appear to have been ornamented with bronze serpents, and its centre studded with the Medusa's head of the same material. The holes for fastening those appendages to the marble are plainly visible. The proportions of this draped fragment indicate the perfect statue, like that of the Neptune of the same pediment, which will be next mentioned, to have been originally about 12 feet in height.

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### **WESTERN PEDIMENT, No. 103.**

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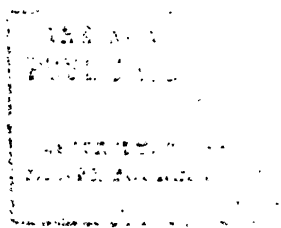
#### **UPPER PART OF THE BODY OF NEPTUNE.**

THIS figure was nearly entire some few years ago, but the barbarous conquerors of Athens had destroyed all but this fragment at the period of Lord Elgin's visit to Greece. There is little more than the chest and shoulders left, the front part of the body having been broken: but the back has suffered less injury. It measures 2 feet 8 inches in height, by 3 feet 5 inches in width. The chest of Neptune was described by Homer as being the most imposing part of his form, and, from what remains in this fragment, we may judge that the attention of Phidias was particularly directed to this portion of the body. Indeed, throughout the marbles of the Parthenon, the sculptor appears to have embodied in his works the most striking characteristics with which the great Greek poet had stamped the divinities of Olympus.





COLOSSAL STATUE OF BACCHUS.



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## ELGIN MARBLES.—No. 111.

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### COLOSSAL STATUE OF BACCHUS.

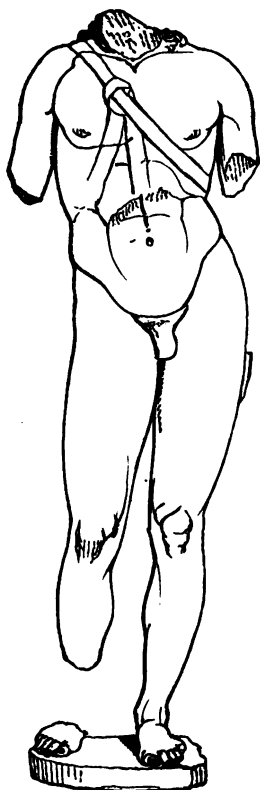
THIS colossal figure was formerly placed upon the summit of a monument situated on the south side of the Acropolis of Athens. This edifice, known as the Choragic Monument of Thrasyllus, was constructed in the year 320 B.C., and by an inscription still remaining on it, we learn that Thrasyllus of Deceleia caused the monument to be raised in order to perpetuate the memory of the victory obtained by the Hippothoontic tribe in the choruses of men at the Festival of Bacchus, while he was Choragus, or leader of the chorus. (The nature of the duties of a Choragus will be found sufficiently explained under the No. 359.)

This colossal figure, while it remained on the building, was considered to represent a female. Stuart considered it to personify the town of which the Choragus was a native. Dr. Chandler conjectured that it might have represented Niobe. Others again were of opinion that the figure might possibly represent Diana, and the skin of a lion which forms a part of the dress would agree sufficiently well with the goddess of hunting. But all these conjectures appeared to be without foundation when the statue was removed to London. The artists and connoisseurs soon perceived, by the form of the chest and the outlines of the body, that the statue, although in the dress of a woman, represented a personage of the other sex; and as Bacchus is fabled to have been clothed in a girl's dress, from his earliest infancy, by Mercury; as the lion's skin was worn by him; as the skin is confined by a broad belt, which is alluded to by ancient poets as part of his costume; and as he is frequently represented similarly habited in other ancient sculptures—this figure has been decided to represent Bacchus, the God of Joy.

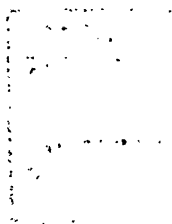
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STATUE OF ICARUS.



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## ELGIN MARBLES.—No. 119.

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### STATUE OF ICARUS.

THIS is a statue of a youth of the size of life. It is imperfect, having lost the head, both arms from the elbows, and the ancle of the right leg ; but sufficient remains to exhibit the fine character of the workmanship. A belt passes over the shoulders and under the left arm, used perhaps to attach the wings to the body.

It is 4 feet 4 inches in height, exclusive of the plinth. Lawrence, in his work on the Elgin Marbles, speaks of it as a statue from one of the pediments of the Parthenon : but whether it originally belonged to that temple or not, we have no means of knowing. It was found in the Acropolis, in fragments, which were gathered together and shipped for England ; but it was not till long after its arrival in the British Museum that these were set up as a statue.

A comparison of this statue with a bas-relief in the collection at the Villa Albani leaves no doubt that it is a statue of Icarus ; and it seems not improbable that it once formed part of a group of Dædalus and Icarus.

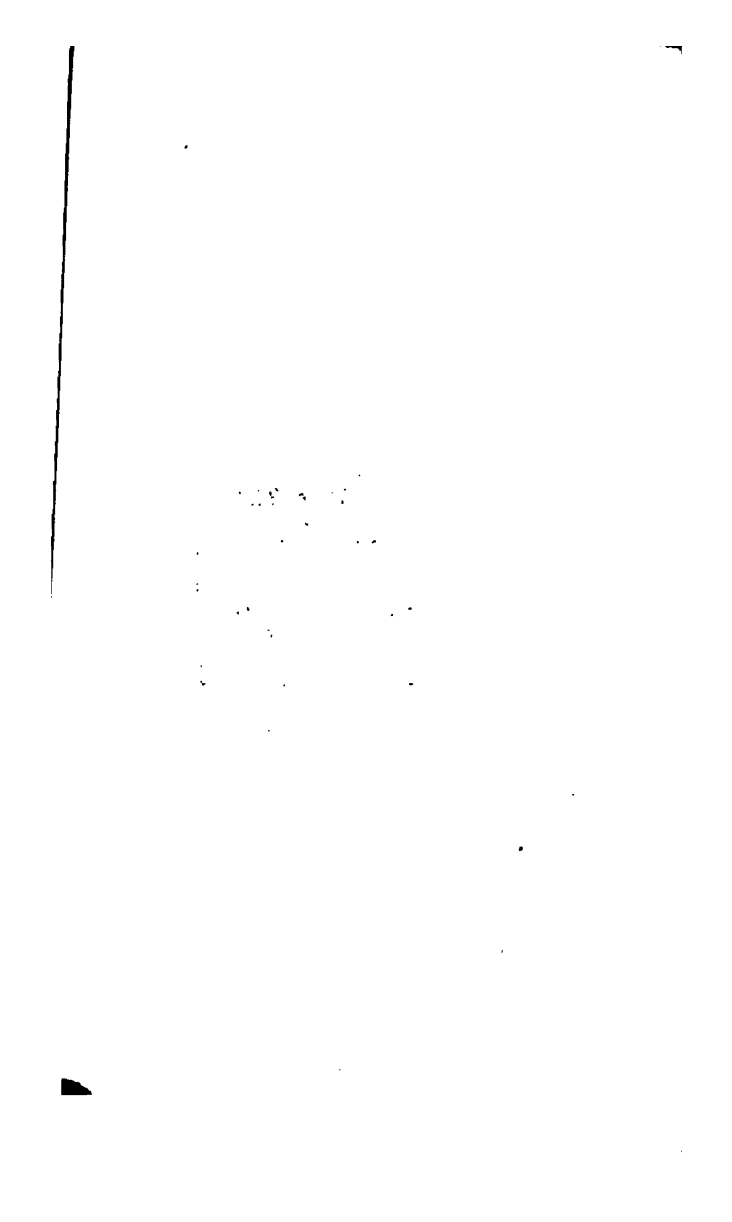
Icarus was the son of Dædalus, an Athenian artificer of great dexterity, who invented the saw, the axe, sails for ships, &c. Dædalus being confined with his son by Minos king of Crete, he made wings for both with wax and feathers ; with these wings he effected his escape to Sardinia, and thence to Cuma ; but Icarus, disregarding the advice of his father, mounted so high in the air that the sun melted the wax with which the wings were constructed, and caused him to fall into the sea, between Mycone and Gyaros, which, from him, was thence called the Icarian Sea.

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CARYATIDE FROM THE TEMPLE OF PANDROSOS.



## ELGIN MARBLES.—No. 128.

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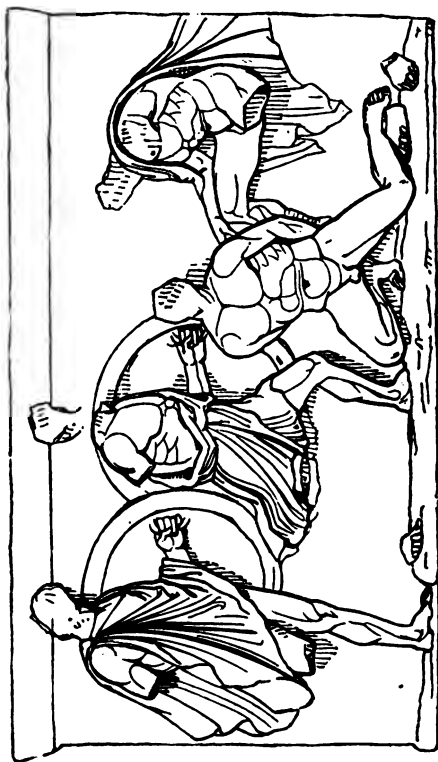
### CARYATIDE FROM THE TEMPLE OF PANDROSOS.

THE Temple of Pandrosos is a small building situated about 160 feet to the north of the Temple of the Parthenon. It is of the Ionic order, and was built some time before the Parthenon, the name of the architect, according to an ancient inscription of the same age as that of the temple, being Philocles of Acharnæ, of whom, however, we know nothing further; for, although the edifice itself bears ample testimony to his excellence, we are not aware of his having been ever mentioned in the text of any ancient author. This temple has its northern portico ornamented with six Ionic columns, but in its southern portico there were, instead of columns, six female figures, called Caryatides. We have elsewhere mentioned that Vitruvius supposes that the Athenians endeavoured, by this device, to perpetuate the infamy of the inhabitants of Caryä, the only Peloponnesian city who sided with Xerxes in his invasion of Greece. They were condemned to the most servile employments, and the women of rank and family forced, in this abject condition, to wear their ancient dresses and ornaments. But this supposition has met with few supporters, indeed it is generally rejected as absurd. They have been supposed by others to represent Athenian virgins, bearing on their heads the sacred vases for the ceremonies of the sacrifice; and it is probable that the Greeks derived the idea from Egypt. This Caryatide (No. 128) is rather more than 7 feet high. It is in a harder style of sculpture than the draped statues of the Parthenon, but it is still grand in execution.

In St. Pancras Church, London, there are two projecting parts from the body of the church, at the extremity of each side of the building, which are supported by Caryatide figures, similarly to the Grecian Temple of Pandrosos.







SUPPOSED REPRESENTATION OF THE BATTLE OF MARATHON.

1908  
1909

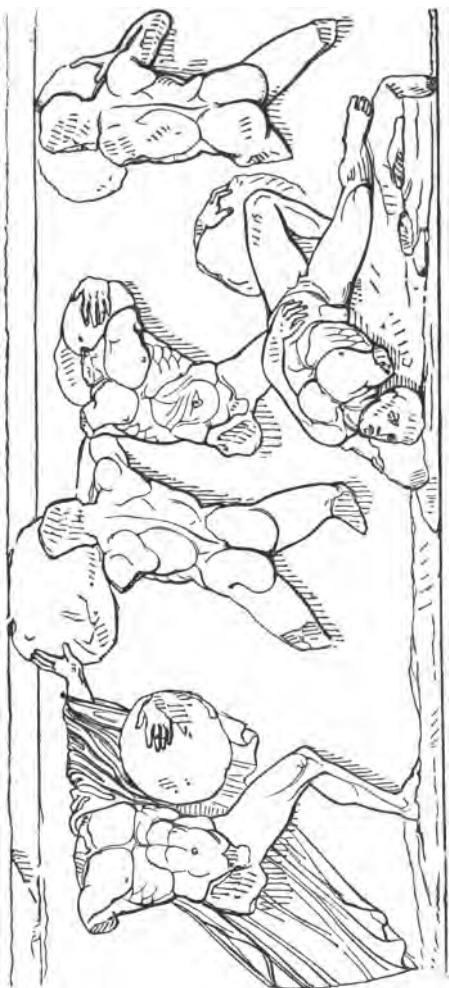
## ELGIN MARBLES.

### CASTS FROM THE TEMPLE OF THESEUS.—No. 136.

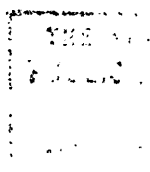
#### SUPPOSED REPRESENTATION OF THE BATTLE OF MARATHON.

THIS is one of a series of casts from the metopes of the Temple of Theseus, supposed to represent the battle of Marathon. The Temple of Theseus was erected about 467 years B.C., in honour of Theseus the Athenian hero. Theseus was the son of Ægeus king of Athens, and was related to Hercules, whom he held in great esteem and appears to have adopted as his model through life, which was one series of splendid exploits, among which were the conquest of the Amazons, the conquest of Thebes, and the defeat of the Centaurs, a barbarous people of Thessaly, celebrated for their management of the horse. He did not receive divine honours until nearly eight centuries after his death; several circumstances at last induced the Athenians to honour him as a demi-god, and amongst the rest was the report that his spectre had been seen rushing before the Athenians in the battle of Marathon, and contributing to the victory. Upon this the oracle of Delphi was consulted, and the Athenians were commanded to collect his bones and keep them sacred. The exact spot where they lay was unknown, but he was believed to have been buried in the Isle of Scyros in the Ægean Sea. Cymon, the son of Miltiades, one day saw an eagle upon a rising ground in the island, pecking at the earth with her beak, and tearing it with her talons; and upon digging on the spot he found the body of a warrior of more than ordinary size. This he considered to be the remains of Theseus, and, having embarked the relics in a galley, he carried them to Athens, where they were received by the inhabitants with transports. Games and festivals were instituted, and the temple from which these casts were taken was erected to his honour.





BATTLE OF MARATHON.



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## ELGIN MARBLES.

CASTS FROM THE TEMPLE OF THESEUS.—Nos. 145 & 146.

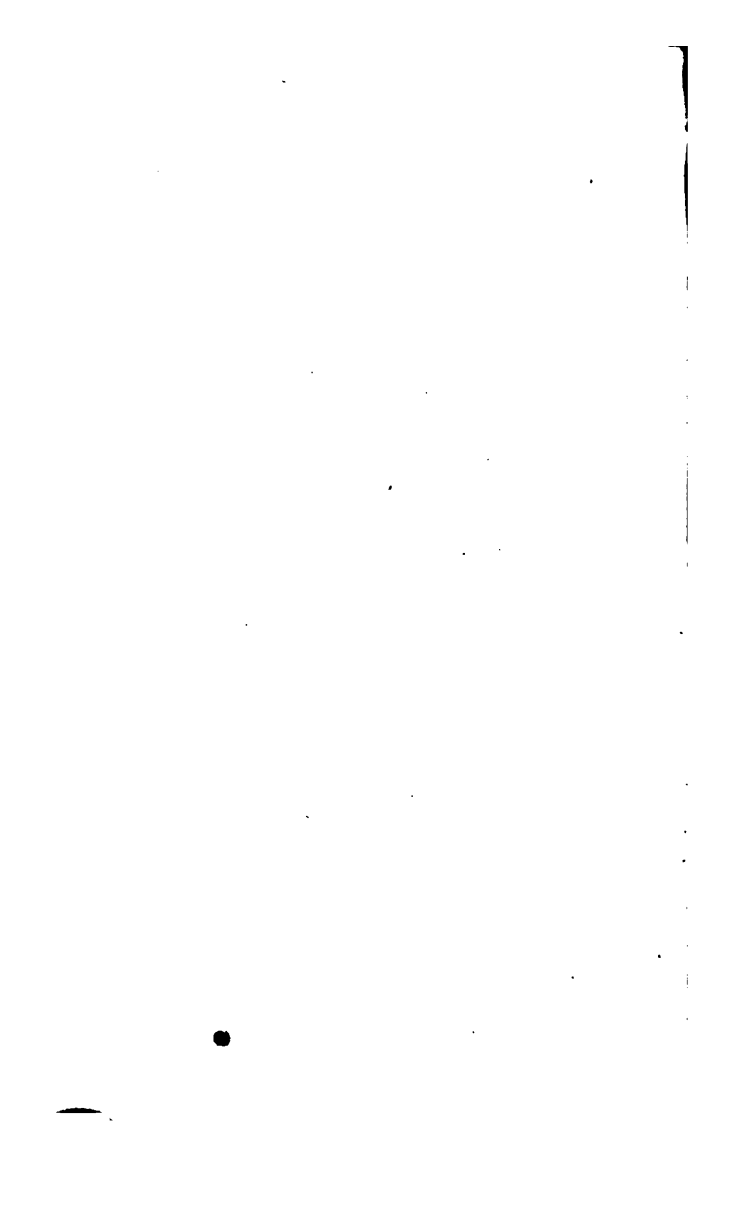
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### BATTLE OF MARATHON.

THE original sculptures from which these casts were taken formed the metopes or spaces between the triglyphs or projecting ornaments on the frieze of the Temple of Theseus. The subject which this portion represents appears to be the battle of Marathon, in which the Athenians obtained a splendid victory over the Persians. The figure to the left, habited in a long robe, which is flying backwards, and thus giving an appearance of velocity in the movement of the figure, is conjectured to be the phantom of Theseus, who was believed by the soldiers to have appeared in the heat of the battle, leading them forward and assisting in the destruction of the enemy. The stature of this figure is greater than that of the other figures introduced, and he is in the act of hurling a large stone among his opponents. This miraculous apparition on that memorable occasion was firmly believed by the Athenians, and was one inducement to their building a temple. The subject has been differently considered by other writers. Colonel Leake supposed it to represent the battle of the giants, who were said to have hurled whole mountains against the gods, and to have been subdued chiefly through the exertions of Hercules. The immense stones which the combatants hurl at each other favours this idea.

The height of the frieze is 2 feet 9 inches, and it was seen at an elevation of about 19 feet, which is much lower than that of the Temple of the Parthenon.

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DEATH OF GANEUS.



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## ELGIN MARBLES.

### CASTS FROM THE TEMPLE OF THESEUS.—No. 152.

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#### DEATH OF CÆNEUS.

THE casts from the sculptures on the frieze of the west end of the Temple of Theseus represented the combat of the Centaurs and the Lapithæ. These are placed in the new room of the Elgin Collection, at the end of the eastern wall. The height is the same as that of the sculptures of the eastern frieze, 2 feet 9 inches. No. 152, which we have selected as a specimen both of the subject and the style of sculpture, represents the death of Cæneus, who, according to the fable, had received the gift from Neptune of being invulnerable by weapons. He was at last killed by being overwhelmed by a large pile of trees, with which he was pressed into the earth. Some poets feign that he was then changed into a bird. In the frieze he appears half sunk into the earth, resisting, under a shield, the weight of a mass of rock which is pressed upon him by two centaurs.

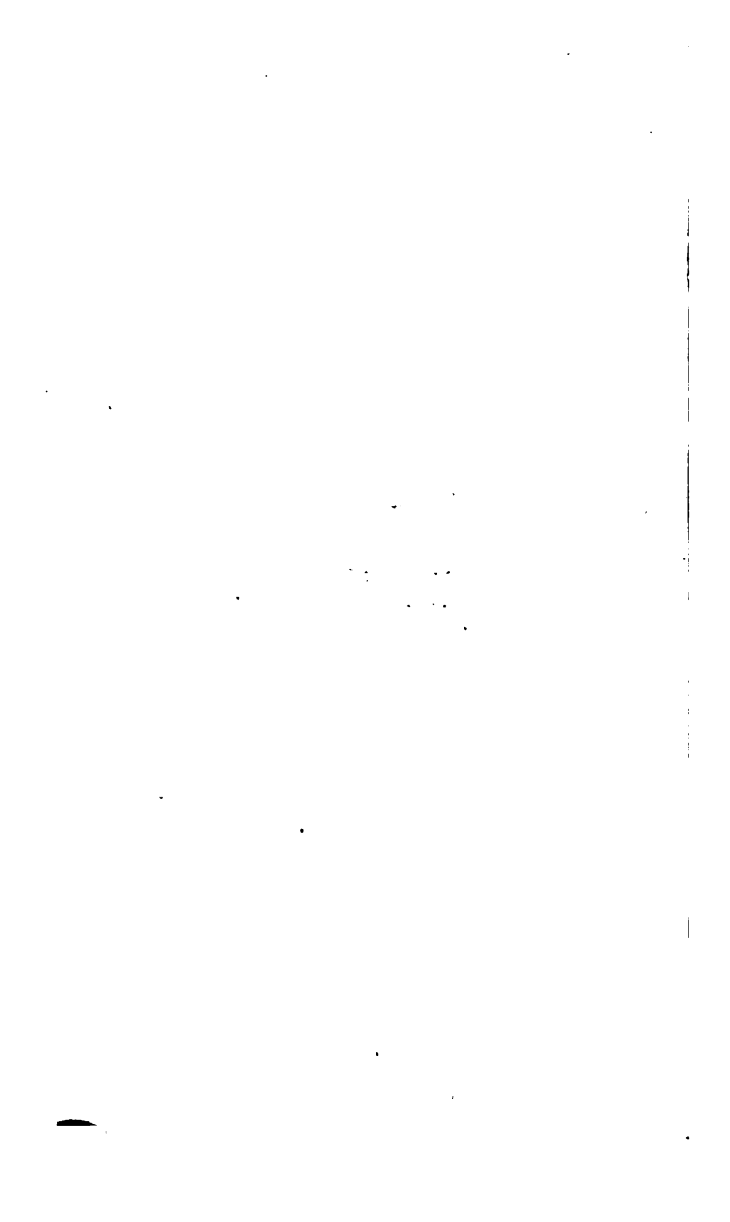
The Temple of Theseus was situated about 500 yards to the north-east of the Parthenon. It is a beautiful specimen of the Doric order, and afforded the model from which the larger Temple of the Parthenon was constructed about 30 years after the original was completed. This building has suffered less from the calamities attendant on warfare than the Parthenon, in consequence of its distance from the Acropolis, or citadel, on which the fire of the Turks was principally directed. Traces of paint are still perceptible on many of the sculptures of this temple. The practice of painting the friezes, &c., of Greek Temples appears to have been very common.

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CONTEST OF THE LAPITHÆ AND CENTAURS.



## ELGIN MARBLES.

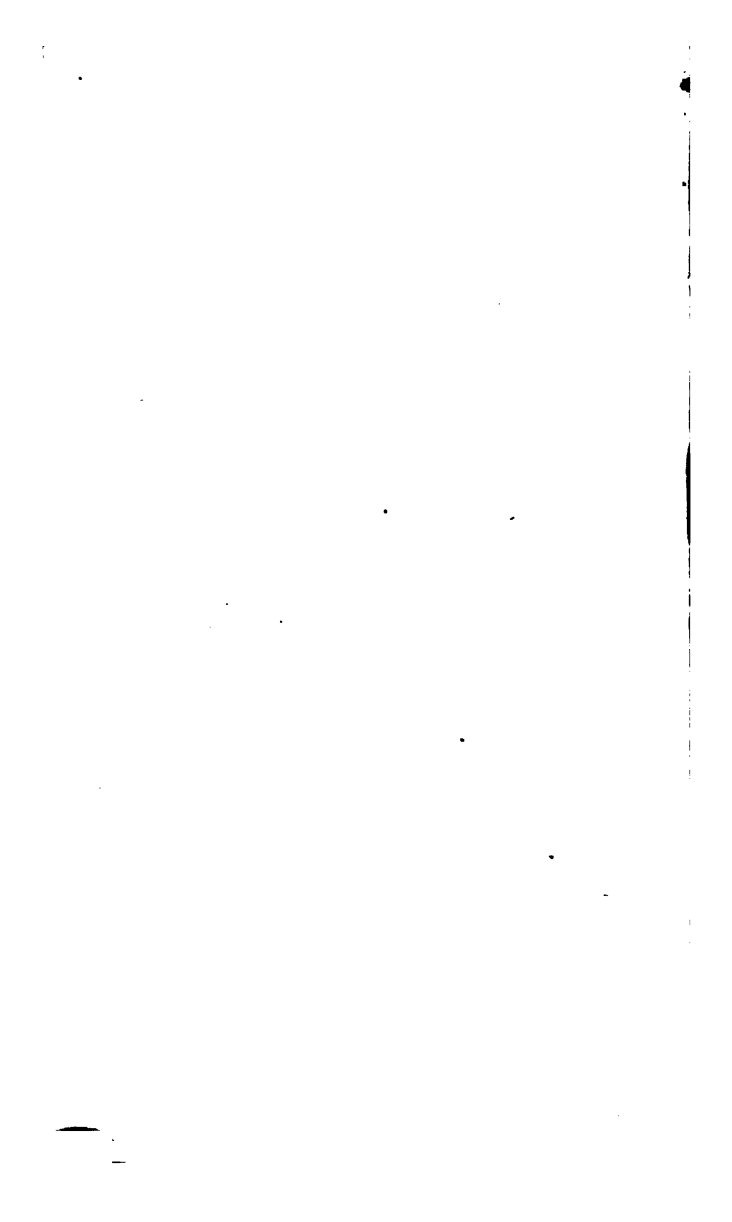
### CASTS FROM THE TEMPLE OF THESEUS.—No. 153.

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#### CONTESTS OF THE CENTAURS AND LAPITHÆ.

THIS cast represents a portion of the subject with which these friezes were sculptured—the contest of the Centaurs and Lapithæ. A Lapitha, helmeted, appears to be overthrowing a centaur, against whom he presses with his shield. The figure to the left has his attention directed to the group in No. 152, representing the death of Cæneus.

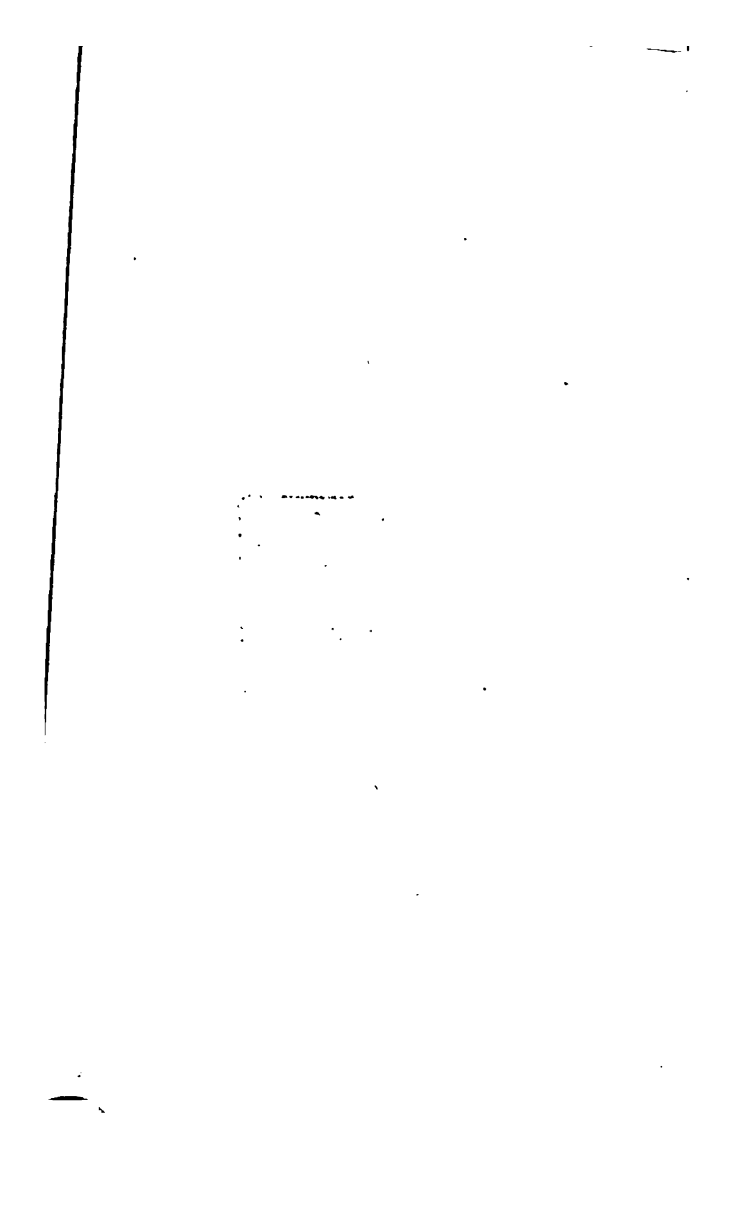
The spectator will not fail to observe that the figures from the sculptures of the Temple of Theseus in some parts project nearly six inches from the tablets; a circumstance very unfavourable to the preservation of the originals. Several figures, and different portions of the groups, have disappeared from the building, from either violence or the effect of weather since the time when Stuart made his drawings, about the middle of the last century. The Temple of Theseus is now a church, dedicated to St. George, for whom the present Athenians have as high a veneration as their ancestors had for Theseus. It is owing to this appropriation, and to the natural dislike of the Greeks to the church being injured, as well as from the comparatively perfect state in which the temple existed, that the Elgin collection possesses only casts from, and not the original marbles of those portions of the friezes and metopes, which have been described. Other sculptured metopes, of which Lord Elgin did not take casts, still remain upon the temple; though it is necessary to observe that only eighteen out of sixty-eight metopes which adorned the temple were sculptured. All the others remain plain and unornamented.







COMBAT BETWEEN THE GREEKS AND PERSIANS.



## ELGIN MARBLES.

TEMPLE OF APTERAL VICTORY.—No. 159, Part I.

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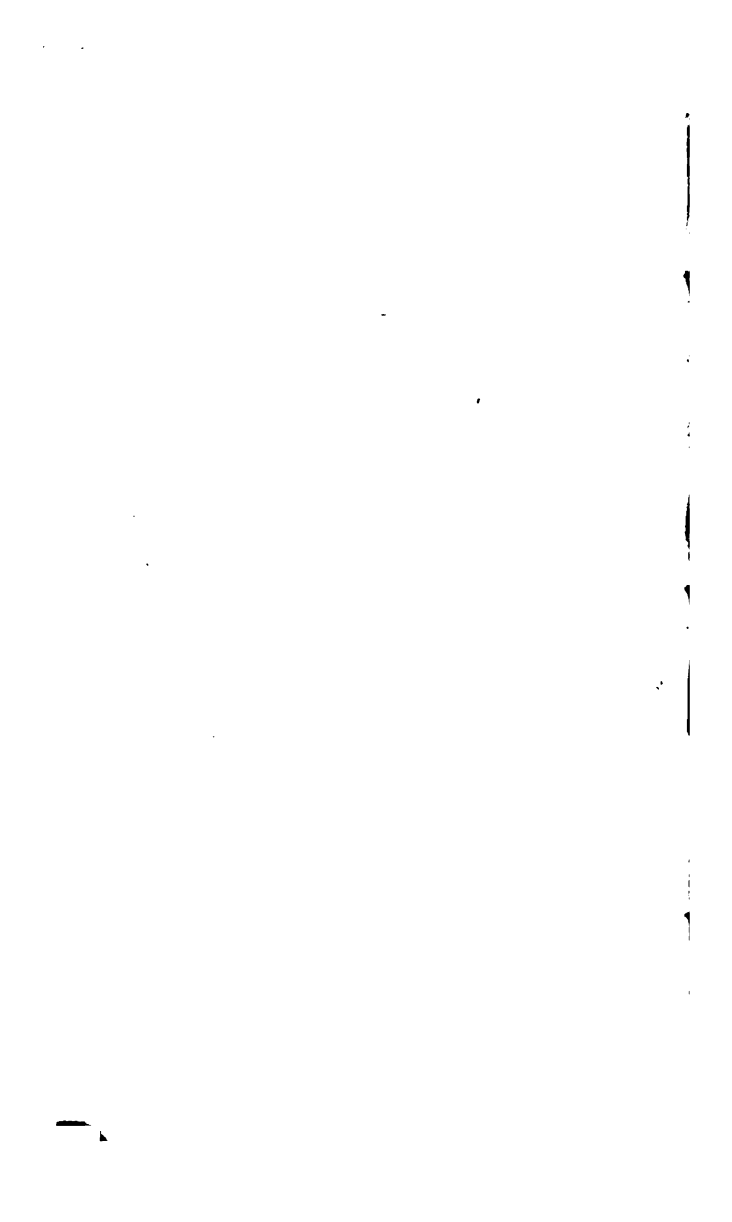
### COMBAT BETWEEN THE GREEKS AND PERSIANS.

ON the steps which led to the higher part of the Acropolis stood a small Ionic temple, called that of Apterai Victory, or Victory without wings, in which state the goddess was frequently depicted by the Athenians, to intimate that they held her gifts in perpetuity, and that she could not desert them. The temple itself has long disappeared, the only remains being some bas-reliefs of its frieze built into the wall of a gunpowder magazine, the finest block being inverted. In this condition they remained till Lord Elgin's visit to Athens, who brought four of them away. These are now let into the wall on the right and left of the entrance-door in the new Elgin Room in the British Museum.

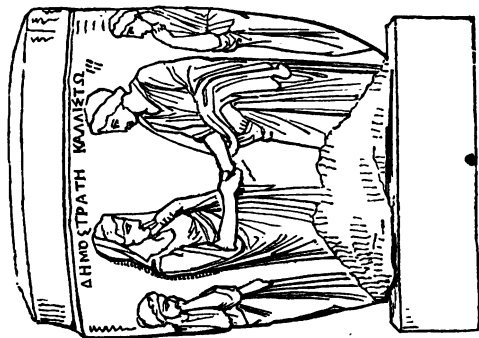
The subject represented on two of them (158 & 159, of which we have given as a specimen the half of 159) appears to be a combat between the Greeks and Persians. The bas-reliefs are seventeen inches high. The Athenians are all on foot; they have helmets and large circular shields, and wear the chlamys or cloak. The Persians are habited in long garments, fastened with zones or belts round their bodies, and the head covered with a cloth cap. Some of them are mounted on horseback.

The composition of these works is of great beauty, but they have received considerable injury.

The two other bas-reliefs, mentioned above, are supposed to represent combats of Athenians against the Persians, as the figures are all similar in dress and character. They are marked 160 and 161. In size they correspond to the two others, being 17 inches in height.

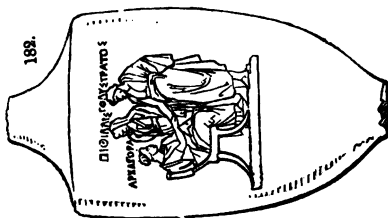


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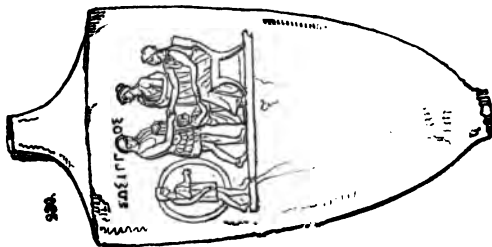


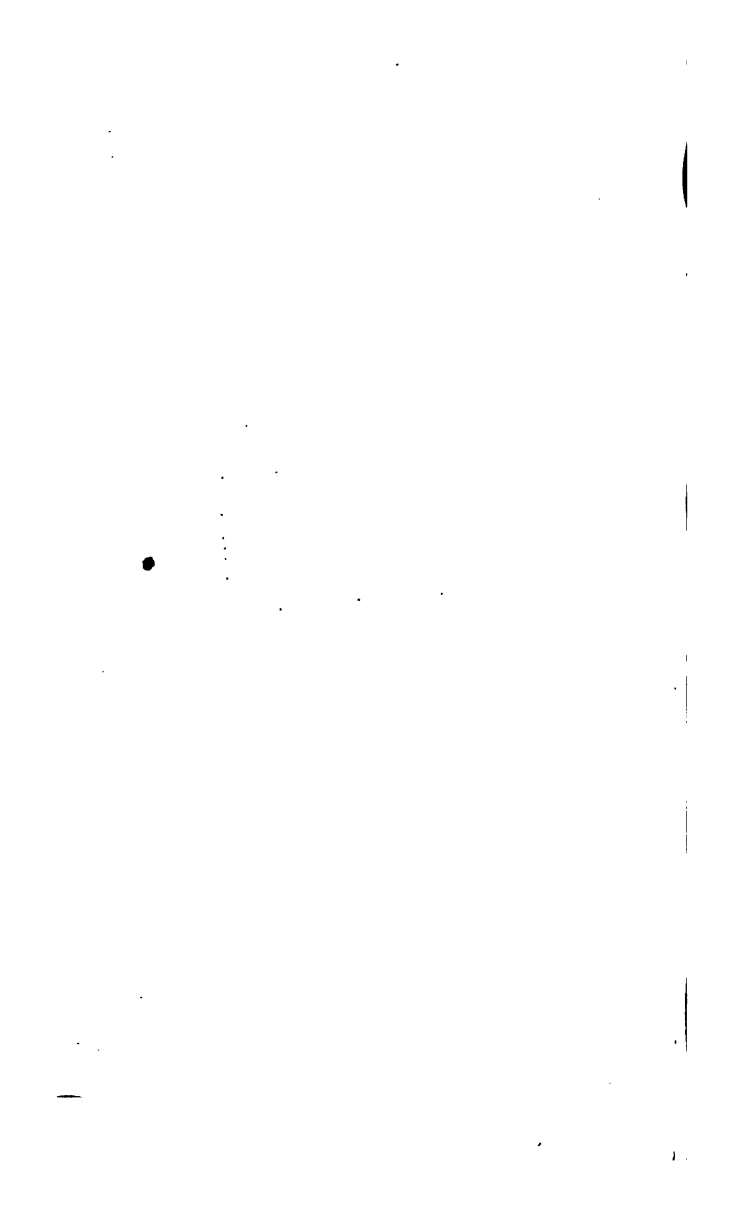
SEPULOCHRAL VASES.

189.



200.





## ELGIN SALOON.

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### SEPULCHRAL VASES.

THE custom of placing vases with the dead was of very ancient date. It is mentioned by Homer and by many other authors. The character of these vases of course varied with the rank and wealth of the deceased, and the relatives who performed the funeral obsequies. Some are of poor materials, and destitute of ornament; others are of marble, alabaster, &c., and often richly decorated with sculptures of great merit, which generally had reference to the life of the deceased, or to the actions in which he had been engaged. Many vases found in sepulchres appear to have been those gained by the deceased person himself as prizes in gymnastic exercises, or as choragic rewards, &c., whence the variety of illustrations observable on them. The Elgin collection, however, contains no specimen of these prize-vases. The urns (from which we copy three as specimens) are simply commemorative of persons whose history and actions are unknown to us, though perhaps well known to their contemporaries.

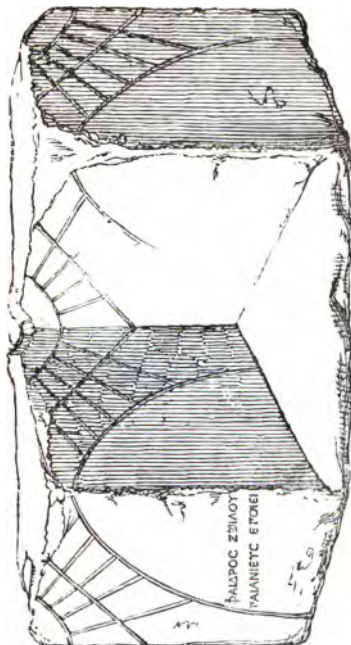
No. 182 is a solid monumental urn, on the front of which is a bas-relief consisting of three figures, one of which is a female seated; the others, a male and female, stand opposite. The inscription presents us with the names of the persons represented—Archagora, Pithillis, and Polystratus.

No. 230. A solid sepulchral urn, the bas-relief of which is very rude in workmanship. It appears to represent a warrior taking leave of his family. Over the warrior is the name of Sosippus in Greek letters.

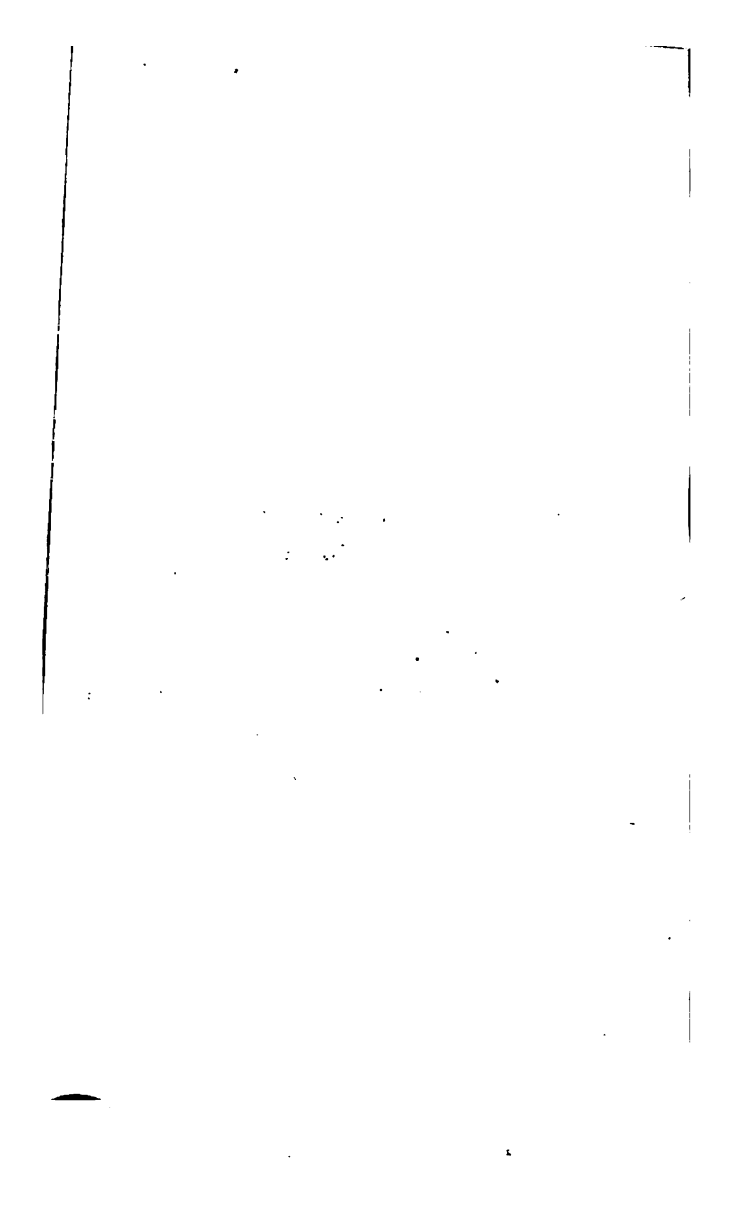
No. 275. The bas-relief on this urn represents two figures standing with the hands joined; and two other figures at the sides, apparently attendants, are standing in a pensive or afflicted posture. The names of the two principal figures are Demostrate and Callisto.







THE SUN-DIAL OF PHEDREUS.



THE SUN-DIAL OF PHÆDRUS.

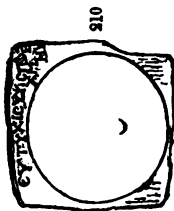
THIS monument consists of four different dials represented on as many faces; it was found at Athens in the court of the church of the Virgin, called Panagia Gorgopiko, to which place it was said to have been brought from the Acropolis, but this is believed to be untrue. From its form we might suppose that it had served to show the hour in one of the cross-ways of Athens. A short inscription on the exterior of the face of this dial, to the left of the spectator, preserves the name of the mathematician who constructed it:—“Phædrus, the son of Zoilus, a Pænian, made this.”

The invention of sun-dials is of very ancient date, and perhaps few instruments have undergone more important changes and improvements in form, although the principle of their construction has ever been the same. The sun-dial of Ahaz is mentioned in the scriptures (2 Kings xx., and Isaiah xxxviii) as existing about 700 years before the Christian era; but as the division of time is of great importance in carrying on the business of life, and as the sun must have been observed to attain certain positions in the heavens, day after day, with unvarying regularity, thus affording a means of calculating time, it is highly probable that some manner of sun-dial was invented long before the existence of such an instrument was recorded.

The Athenians calculated the day to continue from one sunset to the succeeding sunset, the interval being divided into equal portions. Sun-dials, however, do not appear to have been common with the ancients, as even the wealthy classes were in the habit of sending boys to the public dials to ascertain the time. We are almost led to believe, from passages in ancient authors, that the principal use of these instruments was to warn people of the approach of the dinner-hour. It is related that Epicurus, the Grecian philosopher, on seeing a dial, exclaimed—“What a fine invention to hinder us from forgetting to dine!”

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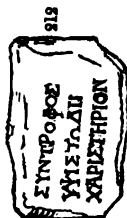




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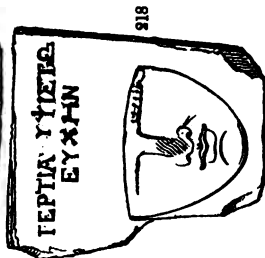
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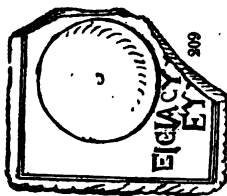
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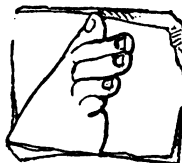
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213

VOTIVE OFFERINGS; FROM THE PRYX.



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## ELGIN SALOON.

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### VOTIVE OFFERINGS, FROM THE PNYX.

THE Greeks offered other presents to the gods besides sacrifices: some to appease their anger, others to conciliate future favour; and a third class, to which the present votive offerings belong, either as prayers for the cure of diseases, or as presents of gratitude for cures received. This class usually consisted of representations of those parts of the human body which were afflicted with maladies, or had been healed of such. Besides the temples the Greeks seem occasionally to have deposited these memorials of their gratitude in votive rocks, such as that called the Pnyx, situated a little to the west of the Acropolis of Athens. In this rock, which is partly artificial, there are several small cavities, or niches, from which the votive offerings about to be enumerated were taken.

No. 209. This is a representation in bas-relief of the female breast, and from the inscription appears to be the offering of a person named Isias. It measures  $7\frac{1}{2}$  inches by 6 inches.

No. 210 is an offering similar to the above, from a lady named Euthychis. It measures 6 inches by  $5\frac{1}{2}$ .

No. 211. This also is similar. The inscription literally expresses, "Onesime her vow to Zeus (Jupiter) most high." This is 6 inches in length, by 5 inches in height.

No. 212. This is a fragment of a bas-relief, of which only the inscription remains. It is from a person named "Syntrophus," and measures 6 inches by  $4\frac{1}{2}$ .

No. 213 is a similar fragment, 6 inches by 4.

No. 214. This is a tablet containing two eyes. It is  $3\frac{1}{2}$  inches in height, by  $5\frac{1}{2}$  in length. The inscription is much mutilated.

No. 215. This represents two arms, and is inscribed, "Claudia Prepusa—grateful to the most high." It measures  $7\frac{1}{2}$  inches by 6.

No. 217. A fragment of a votive bas-relief, 7 inches by 5. The inscription is broken off.

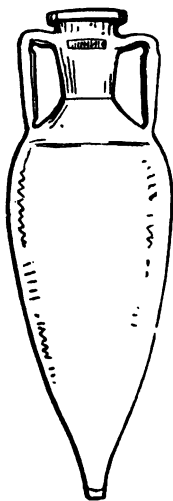
No. 218. A tablet, bearing the lower half of the face in very prominent relief. It measures 9 in. by  $7\frac{1}{2}$

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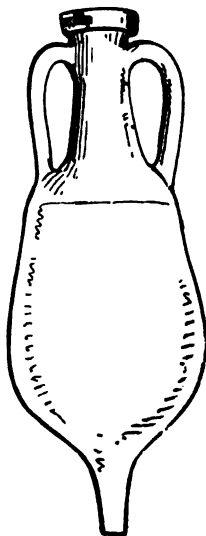




344.



238.



AMPHORÆ.



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## ELGIN SALOON.—Nos. 238, 344.

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### AMPHORÆ

AMPHORA, in its most ordinary acceptation, means an earthen vessel used to contain liquids, deriving its name from being furnished with two handles. It varied in size and height, according to the purpose for which it was intended, but generally it may be said to have been from 6 inches to 3 or 4 feet in height, preserving a due proportion in breadth. The Amphora generally tapered towards the lower part almost to a point, so that it could only be kept upright by being kept in a perforated stand, or inserted in some soft material, like sand, or fixed in a low tripod, which was sometimes used.

The Grecian *Amphora*, as a *measure*, contained three Roman *urnæ*, equal to about 10 gallons  $5\frac{1}{4}$  pints of English wine-measure. The Roman Amphora contained two *urnæ*, about 7 gallons 1 pint English, and the present Venetian Amphora contains about 4 gallons.

The Amphora was also used by the ancients as a dry measure, and contained, with the Romans, about three bushels.

The term Amphora is now applied to vessels of different forms and capacities; but the Romans kept a model of their Amphora (as a *measure*) in the capitol, in the same manner as we formerly kept our standard weights and measures in the Exchequer, so that all should be of the same size.

There are four in the Elgin Collection, of which we present the reader with two, (Nos. 238 and 344,) on both of which may be observed an inscription stamped on the neck, either the name of the maker or the place in which they were manufactured.

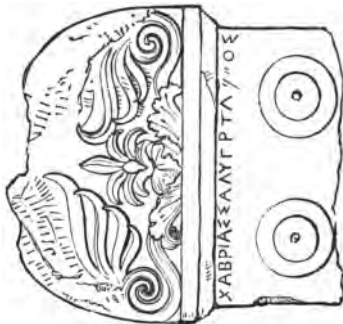
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351.



290.



258.



SEFULCHRAL STELÆ, OR COLUMNS.

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ASTOR LENOX AND  
TILDEN FOUNDATIONS

## ELGIN SALOON.

### SEPOLCHRAL STELÆ, OR COLUMNS.

THESE *stelæ*, or columns, were little blocks of stone sculptured, and generally containing an inscription, which were set up as memorials, generally of the dead, being in many respects similar to our tombstones. They are common all over Greece, and are sometimes met with without any inscription, but generally ornamented with a patera, or vase. By a decree of Demetrius Phalereus, they were not to be more than three cubits high (about 5½ feet).

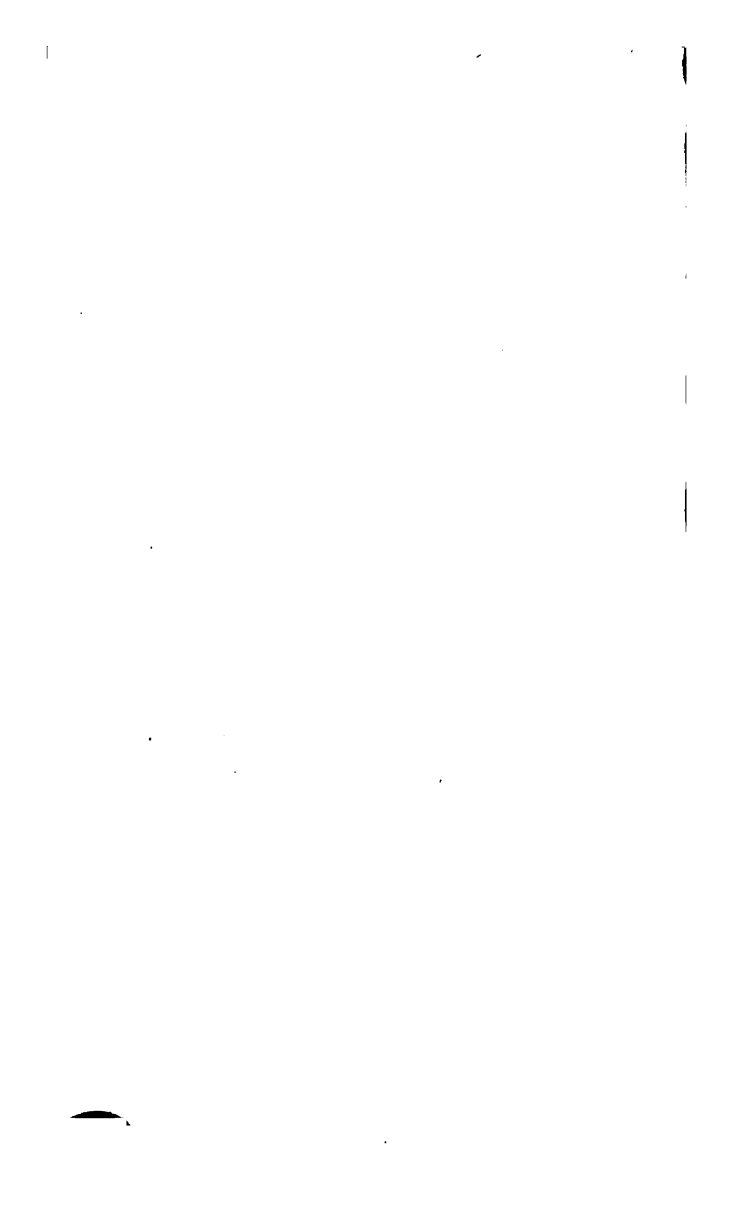
These sepulchral stelæ were ornamented with mouldings when square, and when round they are generally found terminated in a rounded or peaked top. They were placed on little mounds of earth, and are mentioned by Homer in the *Iliad* (Book xvi. verse 457) as the "fit honours of the dead."

There are in the Elgin Collection a considerable number of these stelæ, from which we have selected three as specimens.

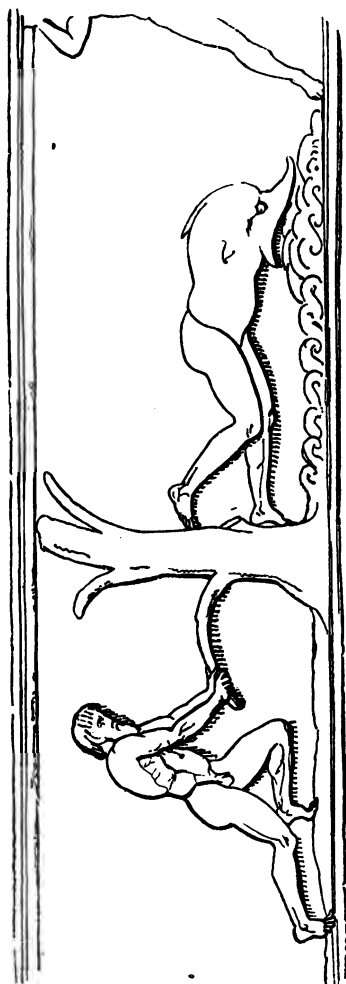
No. 258. This is the upper part of a sepulchral stele, surmounted with a fleuron, or ornament of leaves of plants; it is inscribed to the memories of Asclepiodorus the son of Thrason, and of Epicydes the son of Asclepiodorus, natives of Olynthus in Macedonia. This fragment is let into the wall of the room.

No. 290. The upper part of a stele, ornamented with leaves and flowers. It bears the name of Chabrias; but the second word, which was probably the name of his town, has four letters only remaining. Below the inscription two double-lined pateræ (cups, or vases) are represented.

No. 351. A sepulchral stele, the top ornamented with a fleuron. The inscription bears the names Hippocrates and Baucis. This stele is let into the wall of the room, as is also the one abovementioned (No. 290).







CASTS FROM THE MONUMENT OF LYSICRATES.

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## ELGIN MARBLES.—No. 352.

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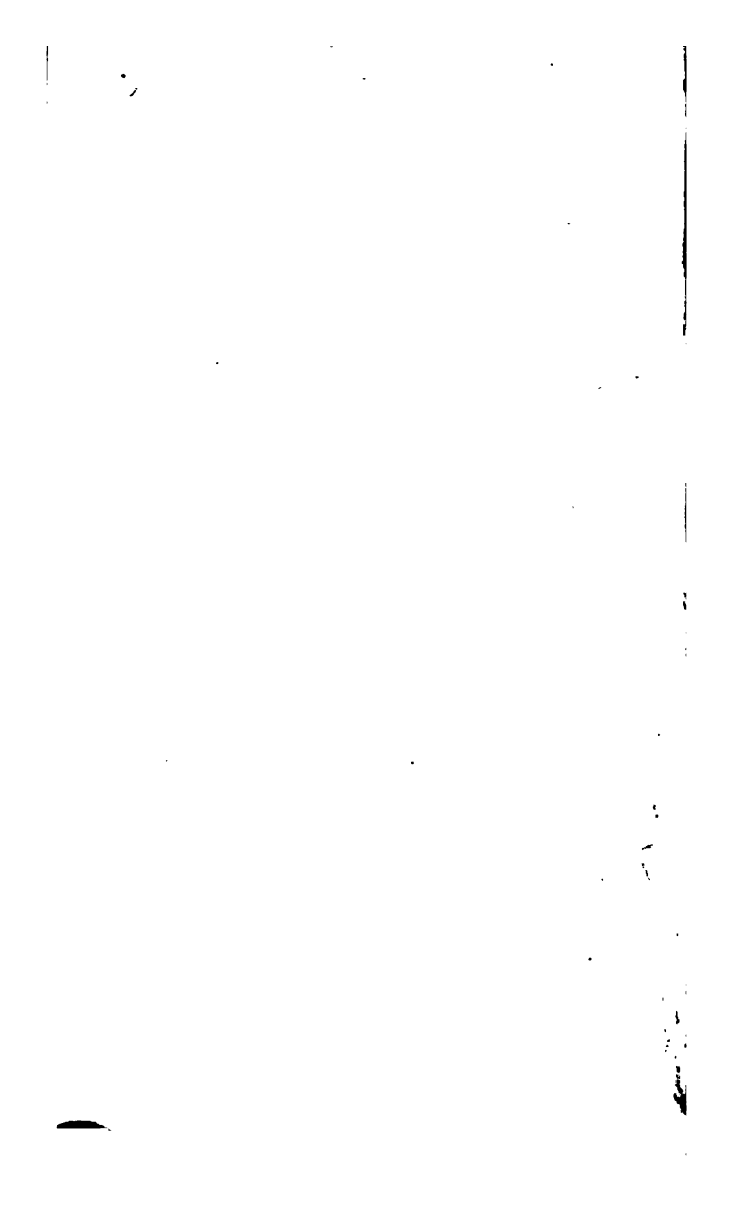
### CASTS FROM THE BAS-RELIEFS OF THE CHORAGIC MONUMENT OF LYSICRATES.

THE Choragic monument of Lysicrates, known also by the appellation of the Lantern of Demosthenes (there is an unfounded story current at Athens that it was built by the orator for a place of retirement and study), was built, as we learn from an inscription on its frieze, about 335 years B.C.

This is a monument erected by Lysicrates, a Chorus, or leader of the chorus in dramatic representations, in commemoration of having obtained the tripod, or reward given by the people of Athens to him who had presented them with the best musical or theatrical entertainment. This monument is the oldest specimen now remaining of the Corinthian order, and perhaps the best. The upper part forms a small room, not quite six feet in diameter; and the roof, which is in the form of a low cupola, consists of a single mass.

The figures which decorate the frieze of this monument are sculptured in half-relief, and are 9½ inches in height. The subject is the story of Bacchus and the Tyrrhenian pirates, which is told nearly as follows by the ancients. Bacchus hired a ship belonging to some Tyrrhenian corsairs, intending to be conveyed from the island of Icaria to Naxos, but the pirates directed their course towards the coast of Asia, where they intended to sell him for a slave. Bacchus, aware of their meditated treachery, transformed the masts and oars into snakes, and filled the ship with ivy and the music of pipes; whilst the corsairs, seized with frenzy, threw themselves into the sea and were changed into dolphins.

There is a difference, however, in the story of the transformation as told upon the present bas-reliefs. The corsairs are not on ship-board but on land, where they are punished.





CASTS FROM THE MONUMENT OF LYSICRATES.

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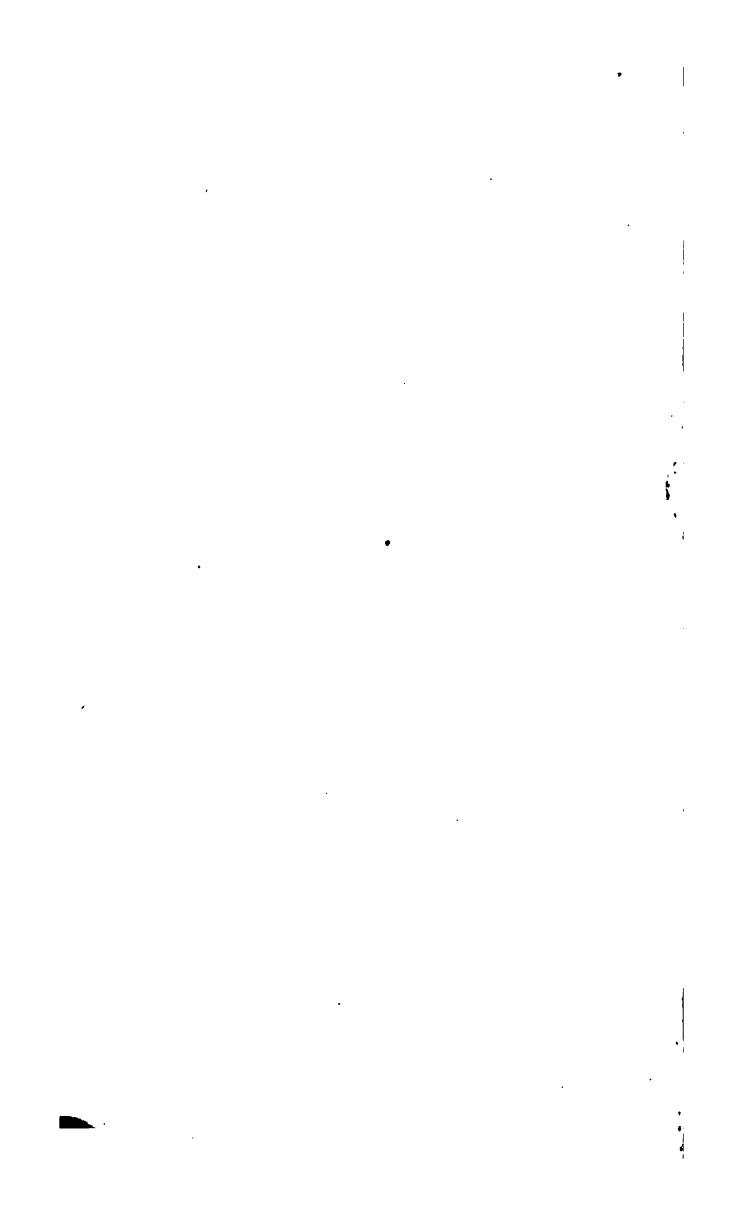
## ELGIN MARBLES.—No. 356.

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### CASTS FROM MONUMENT OF LYSICRATES.

THIS is the centre of the composition and of the nine compartments of which the Museum casts consist. The peculiar shape of these reliefs is owing to their having been sculptured for a small circular temple. In this cast, Bacchus appears seated upon a rock, with his panther before him; he is represented larger in size than any of the other figures, a practice which was often pursued by ancient sculptors to give more dignity and importance to their principal characters. It was also adopted by the early actors, who not only wore large masks on their faces, but increased their height by means of a high shoe, called *cothurnus*, or buskin. A faun is seated by the side of Bacchus, bearing the thyrsus (the spear bound with ivy) on his right shoulder; and on the opposite side is another faun seated, holding one knee clasped in his hands. In this series of casts the whole punishment of the pirates is shown by different attitudes and circumstances. One of them is just knocked down; another has his hands tied behind him. Others are beaten and tormented in various manners; and in 352, 353, and 359, we behold them leaping into the sea, and becoming metamorphosed into dolphins, the change beginning at the head. One of the pirates sits upon a rock by the sea-side, his arms bound behind him with a cord, which, at the period represented on the sculpture, has just changed into a serpent of enormous size, and appears to have seized his shoulder with its fangs.

The transformation of the Tyrrhenian pirates by Bacchus was a favourite subject with the painters and sculptors of Athens.







CASTS FROM THE MONUMENT OF LYSICRATES.

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AUTHOR, TITLE, SUBJECT  
SERIALS SECTION

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## ELGIN MARBLES.—No. 359.

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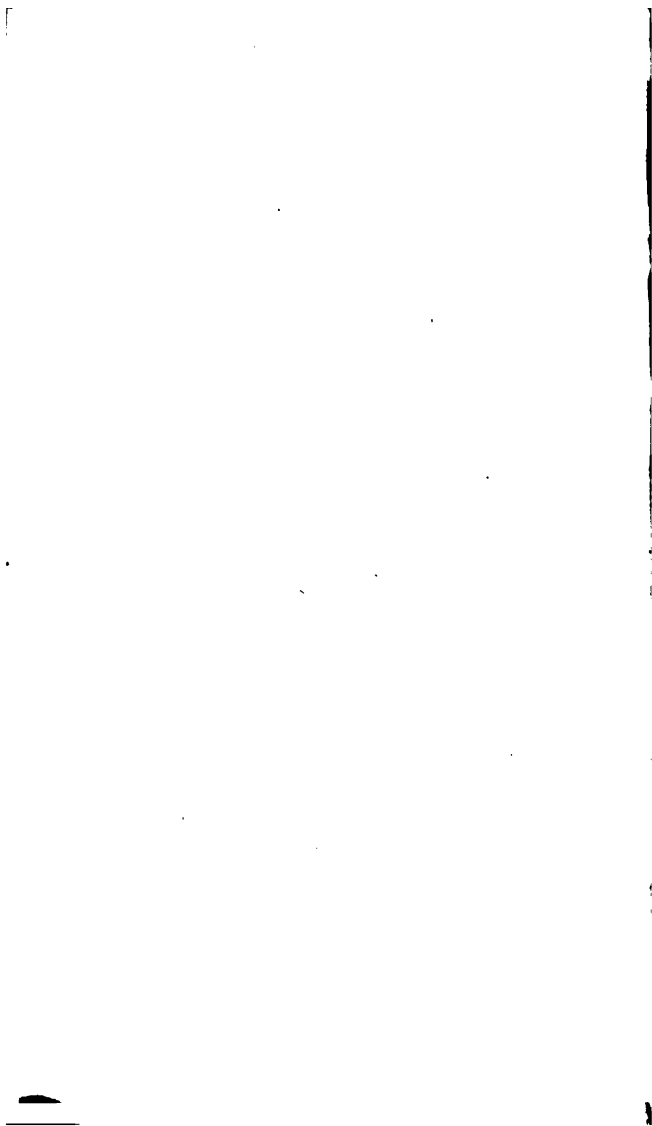
### CASTS FROM MONUMENT OF LYSICRATES.

IN this cast, one of the attendants of Bacchus appears to be in the act of breaking down a branch from a tree, with which to punish one of the pirates, who escapes only by throwing himself into the sea, where his transformation into a dolphin immediately commences.

It may render these bas-reliefs more interesting if we add a few remarks on the nature of the duties of a Choragus at Athens.

The Festival of Bacchus, on which occasion the Temple Lysicrates appears to have been built, was always celebrated by the Athenians with extraordinary magnificence; tragedies and comedies were represented in the theatres; and a number of boys and men were instructed by a person appointed by the Choragus, or chorus-master, to chant hymns in honour of Bacchus. A Choragus was chosen by each of the ten tribes of Athens; and when the festival drew near, an emulous contention arose among these Choragi, which sometimes proceeded to great violence, each striving to excel his competitors, and to obtain the tripod, which was the prize to be gained by that Choragus who should produce the best hymn and conduct the chorus in the most approved style. These Choragi appear to have been at all the expense of hiring and dressing the chorus, who were oftentimes richly decorated with crowns of gold and other ornaments. But their expenditure did not end here, for he who won the tripod was expected to dedicate it to the deity in whose honour the festival had been held; and very often the prize was preserved in a little edifice or temple (as in this instance), which was built and the cost defrayed by the successful competitor. Nor shall we wonder that the honour of gaining a tripod was so anxiously and earnestly contended for, since thus won and dedicated, it became a family honour, and was appealed to as an authentic testimony of the merits and virtue of the person who obtained it.

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CONTEST OF CENTAURS AND LAPITHÆ.

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## PHIGALEIAN MARBLES—No. 1.

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### CONTEST OF THE CENTAURS AND LAPITHÆ.

THE bas-reliefs known under this title were discovered in the year 1812, by four gentlemen, in the ruins of a temple situated at a short distance from Panlizza, believed to have been the ancient town of Phigaleia, in Arcadia. This temple, called that of Apollo Epicurius the Deliverer, because they believed that god to have relieved their city from the affliction of a pestilence, was built by Ictinus, the architect of the Parthenon. The sculptures, which had fallen from the walls, where they originally formed the frieze, consisted, when found, of twenty-three slabs, 2 feet  $1\frac{1}{2}$  inch high, and of an average length of 4 feet 5 inches. The Phigaleian Marbles were purchased, by order of the Prince Regent of England, at Zante, in 1814, at the expense of 15,000*l.*, increased by a very unfavourable exchange to the sum of 19,000*l.* They were paid for out of the Droits of Admiralty, and ordered to be deposited in the British Museum. They were repaired and placed in the Museum under the superintendence of Sir Richard Westmacott.

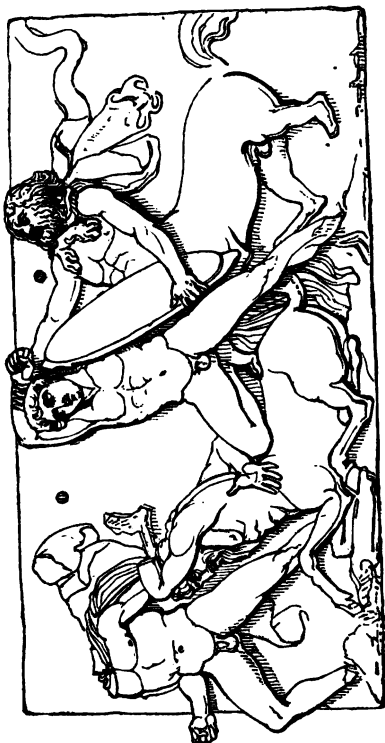
Two distinct subjects form the composition on these bas-reliefs; the battle of the Centaurs and Lapithæ (which has been sufficiently explained in treating of the Metopes of the Parthenon), and the contest of the Athenians against the Amazons.

We begin with the slab No. 1, the first of the series of the Battle of the Lapithæ and Centaurs. It represents a Centaur overcome and thrown down by two Lapithæ, one of whom, in front, drags the Centaur by the hair; while the other, placing his right knee on the Centaur's back, seems preparing to strike a blow, as if with a sword, but is prevented by a second Centaur, who arrests the uplifted arm with one hand, while with the other he seizes the Lapithæ's shield.

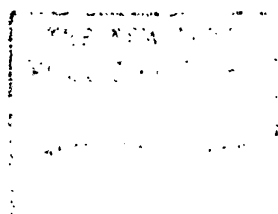
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CONTEST OF THE CENTAURS AND LAPITHÆ.



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## PHIGALEIAN MARBLES.—No. 2.

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### CONTEST OF THE CENTAURS AND LAPITHÆ.

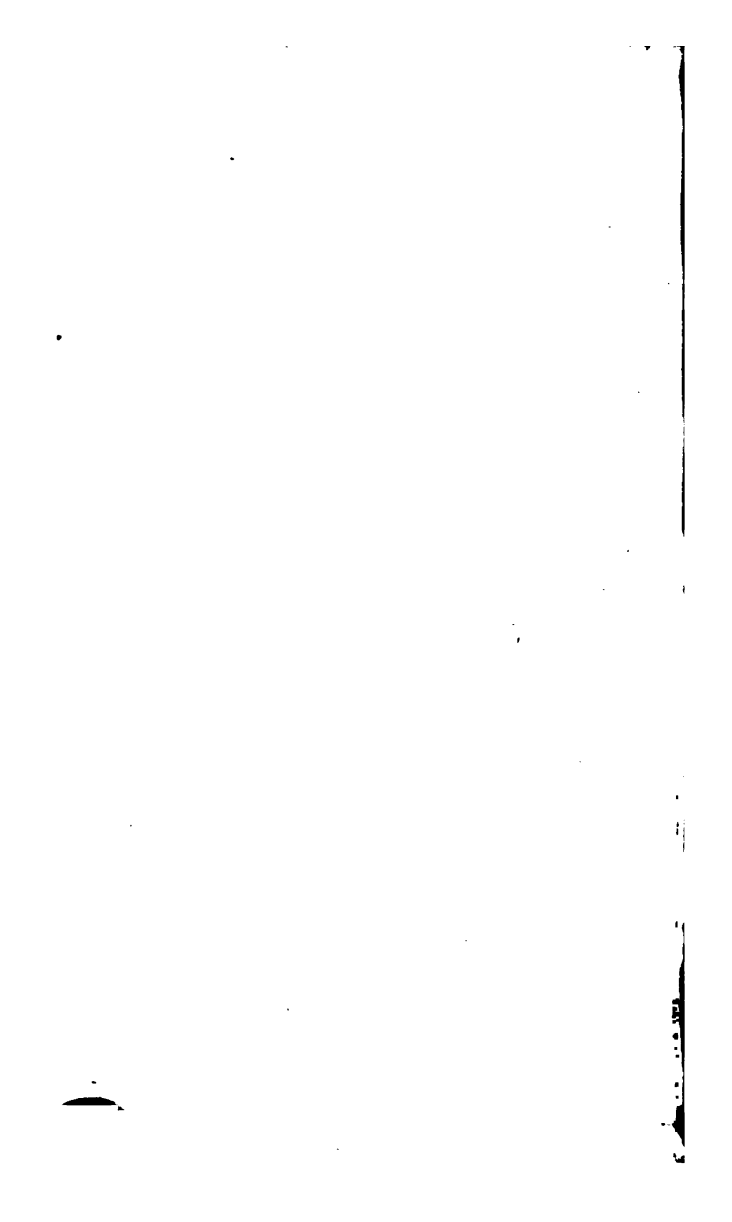
THESE marbles are placed in the apartment leading into the Elgin Saloon. In this bas-relief a Centaur has seized a Lapitha by the head and left arm, and is tearing the throat of his adversary with his teeth; the Lapitha, at the same moment, thrusts a sword into the body of the Centaur. The agony occasioned by the thrust causes the Centaur to throw out his hind legs, which beat against a shield held forward by another Lapitha for his protection. In the foreground below, a second Centaur is lying dead.

The whole of these sculptures had fallen from the frieze where they had been originally placed, and were found shattered into a great number of fragments; but, by the patience and perseverance of those by whom they were discovered, the minutest portions were sought for amongst the surrounding rubbish of the temple, and when the whole were replaced they rendered the bas-reliefs so complete that no restoration was necessary to make the subjects intelligible.

The discoverers and proprietors of these marbles were—C. R. Cockerell, Esq., J. Foster, Esq., M. Charles Haller de Hallestein, M. Jaques Linkh, and a Prussian gentleman of the name of Gropius.

In its original position the Phigaleian frieze stood at the height of twenty feet six inches above the pavement of the temple, and received its light from above. The number of bas-reliefs appears to have been originally twenty-four, but one had disappeared at the time of the above-mentioned gentlemen's visit to the temple, and consequently only twenty-three were brought to England. These are imperfect, but are not so much defaced as to prevent the recognition of the subjects.

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CONTEST OF THE LAPITHS AND CENTAURS.

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## PHIGALEIAN MARBLES.—No. 3.

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### CONTEST OF THE LAPITHÆ AND CENTAURS.

THIS slab is a continuation of the subject of the contest of the Lapithæ and Centaurs, which it will be remembered took place at the marriage feast of Pirithous king of the Lapithæ. On the left of the bas-relief a female is endeavouring to escape from the attacks of a Centaur, who is pulling her towards him by the arm and neck: she carries a child in her left arm, who buries its head in its mother's bosom with every expression of fear. On the other side, a Centaur, having deprived an Athenian, or Lapitha, of his shield, appears to be pressing him to the earth, while the Lapitha endeavours, by seizing the lion's skin fastened around the neck of the Centaur, to pull him to the ground with him.

In these bas-reliefs no weapons (except stones) appear to be used by the Centaurs, but the Lapithæ seem to have been partly armed, as they nearly all bear shields, and, from the position of the arms in certain of the slabs, we may suppose them to have used swords; in No. 2 the sword is shown, but in the other slabs they were probably of bronze, as holes are still perceptible in which they might have been fastened. The Centaurs have only a lion's skin fastened by the fore-legs around their necks, while the rest of the skin takes the form of a floating drape. The dress of the Lapithæ consists of a cloak, fastened by a brooch, or button, in front, and commonly represented floating behind them. In the present slab, No. 3, the Lapitha who has been beaten down on one knee is habited in a cuirass and tunic.

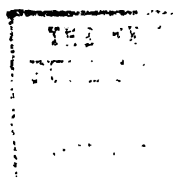
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CONTEST BETWEEN THE ATHENIANS AND AMAZONS.



## PHIGALEIAN MARBLES.—No. 12.

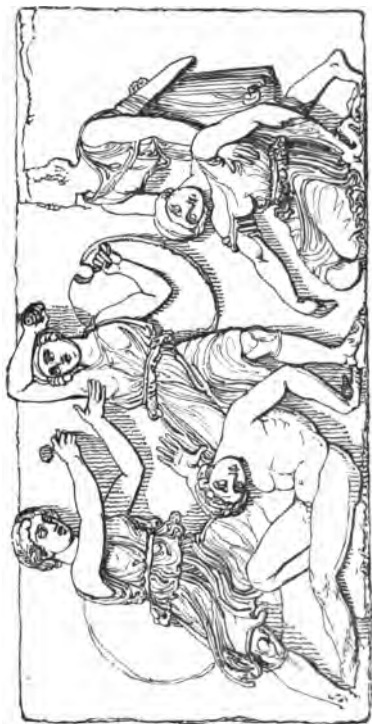
### CONTEST BETWEEN THE ATHENIANS AND AMAZONS.

THIS slab is the first of the series depicting the contest of the Athenians and Amazons. An Athenian to the left is in the act of dragging an Amazon, who has fallen, by the hair; while on the other side two Amazons appear, one of whom is protecting the other with a shield.

The Amazons were a race of warlike women, said to have established a republic into which no males were admitted. According to their fabulous history, they came from Scythia, afterwards dwelt in Pontus, and in course of time spread themselves over a great part of Asia Minor; they built numerous cities, and carried their hostilities into different and distant countries. Among other opponents they warred with Theseus the Athenian hero; and this was the contest which the Greeks so often portrayed both in sculpture and painting. The Amazons are usually supposed to have undergone the loss of their right breasts, that they might draw the bow with the greater force; but they are represented on the Phigaleian frieze, to all appearance, with both breasts; although generally one is exposed whilst the other is covered with the drapery. If these sculptures represent their costume correctly, it is probable that it was from this custom that the fable of their having but one breast took its origin.

In this slab (No. 12) each of the Amazons has a belt around her waist, and wears tight boots coming up near to the knee. The shield behind the prostrate figure to the left is of the description called *pultæ*, having a semicircular portion cut out of the upper edge, by which to view the adversary.





CONTEST BETWEEN THE ATHENIANS AND AMAZONS.

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## PHIGALEIAN MARBLES.—No. 18.

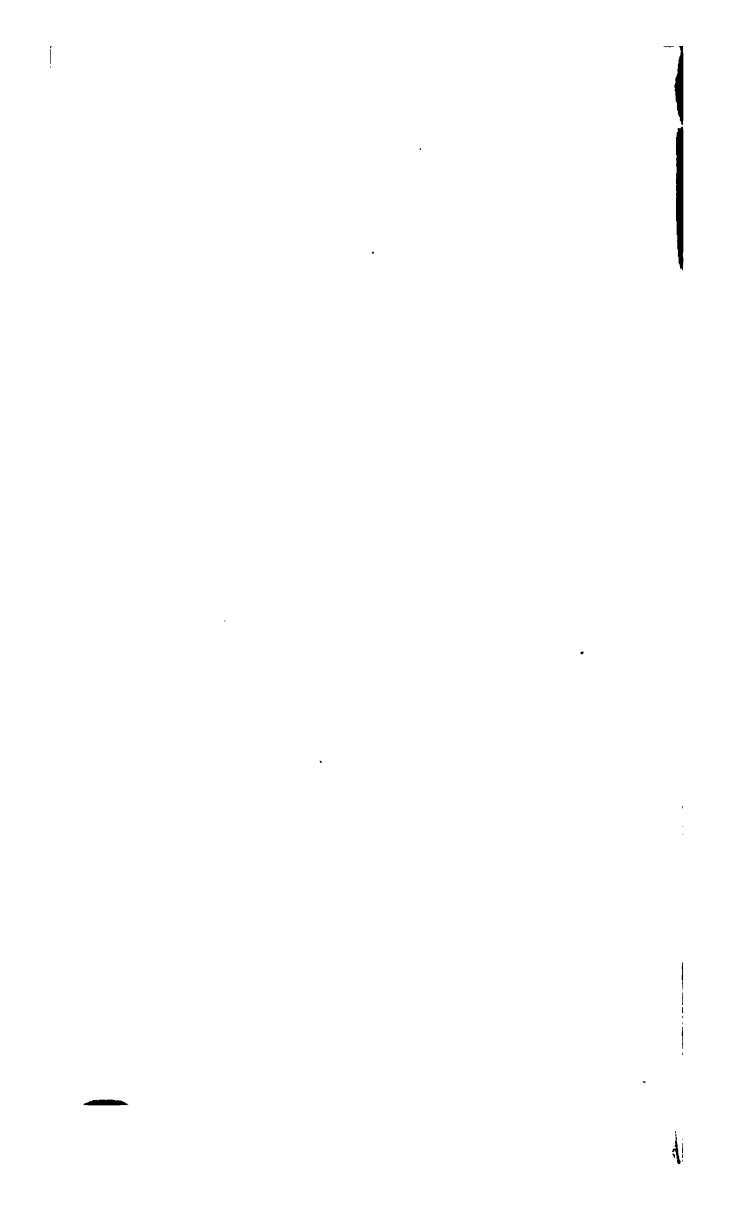
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### CONTEST BETWEEN THE ATHENIANS AND THE AMAZONS.

THIS, which is the longest slab in the collection, is one of the most interesting on account of its beauty, the diversity of action which it represents, and the comparatively perfect state in which it appears. On the left side of the composition an Athenian appears lying on the ground beneath the horse of an Amazon, whose arm appears to be upraised in the act of striking her prostrate foe. In the centre, a figure with a lion's skin thrown across his arm is fighting with an Amazon clad in a long robe, and carrying a shield on her left arm. The Athenian has been supposed to represent Theseus, on account both of his Herculean stature and the skin of the lion which he wears. To the right of this group we observe an Athenian in the act of removing the dead body of an Amazon, whom he has killed, from her horse, which has fallen beneath her. The upper part of the body of the Amazon on horseback has disappeared (with the exception of part of the arms), but the rest of the composition is very nearly perfect, and affords a splendid example of the perfection which the ancients had attained in the art of design.

In this sculpture there are many varieties of costume: the fallen Athenian wears a helmet of a peculiar shape; Theseus is clothed only in the lion's skin; while the Athenian to the right wears the *chlamys*, or short cloak, fastened on the chest with a brooch. The Amazons are habited in long robes, with boots reaching nearly to the knee, and one appears to have a close-fitting helmet on her head. This sculpture, as also No. 17, represents the horses of the Amazons, in the management of which they were very expert.

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CONTEST BETWEEN THE ATHENIANS AND AMAZONS.

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## PHIGALEIAN MARBLES.—No. 23.

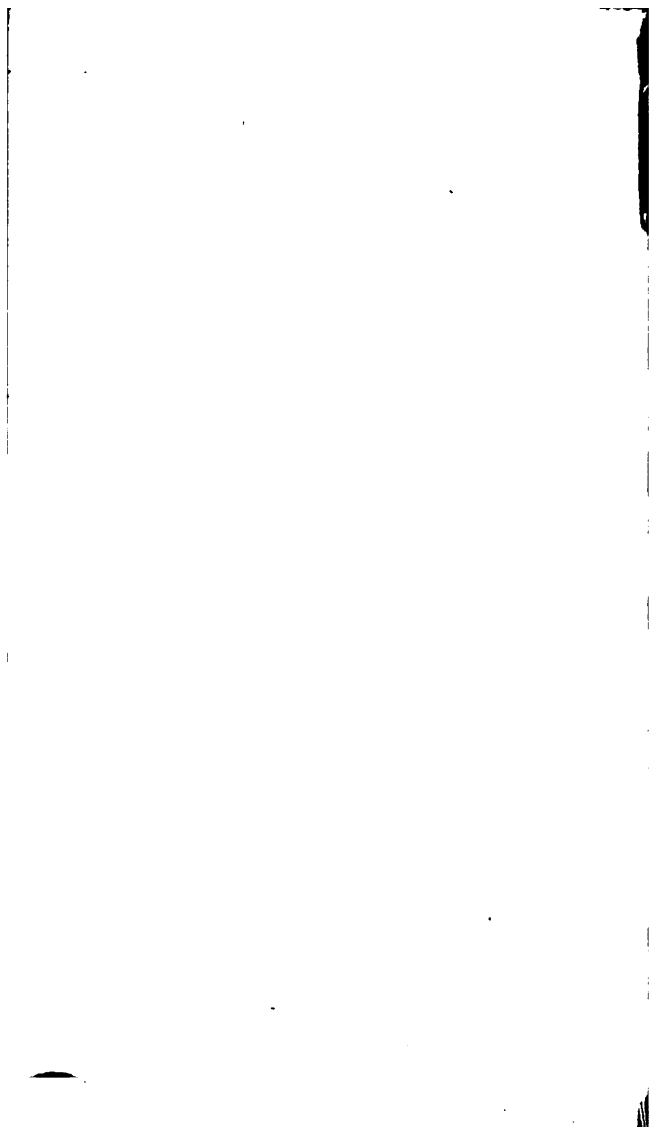
### CONTEST BETWEEN THE ATHENIANS AND AMAZONS.

**THIS** is the last of the series of the frieze in the collection, but we have already stated that another slab (making the 24th) did originally stand on the frieze of the temple, although it had disappeared when the others were discovered. The first figure to the left in this tablet is that of an Amazon supplicating another, who appears about to give the death-blow to a fallen Athenian, to spare his life. On the right of the tablet an Amazon is represented supporting a companion who seems to be wounded and dying.

We have now given copies of six of these marbles as specimens of the sculptures, and would recommend our readers to examine the remainder with attention; they abound in the greatest beauties of design and execution.

The following extract from a letter of Mr. C. R. Cockerell, one of the discoverers of these marbles, relating to their removal, which took place during his absence on a voyage to Sicily, will be interesting to all who feel an interest in the sculptures:—"How much I regret," he says, "that I was not of that delightful party at Phigaleia, which amounted to above fifteen persons! On the top of Mount Cotylium, whence there is a grand prospect over all Arcadia, they established themselves for three months, building round the temple huts covered with boughs of trees, until they had almost formed a village. They had frequently fifty or eighty men at work in the temple, and a band of Arcadian music was constantly playing to entertain this numerous assemblage: when evening put an end to work, dances and songs commenced, lambs were roasted whole on a long wooden spit, and the whole scene, in such a situation, at such an interesting time, when every day some new and beautiful work of the best age of sculpture was brought to light, is hardly to be imagined. Apollo must have wondered at the carousals which disturbed his long repose, and have thought his glorious days of old were returned."\*

\* Hughes' Travels in Greece, 8vo., 1830, vol. i. p. 194.



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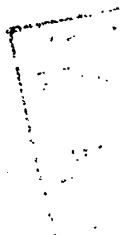
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FRAGMENTS OF METOPES.



## PHIGALEIAN MARBLES.—Nos. 28, 29, 30.

### FRAGMENTS OF METOPES.

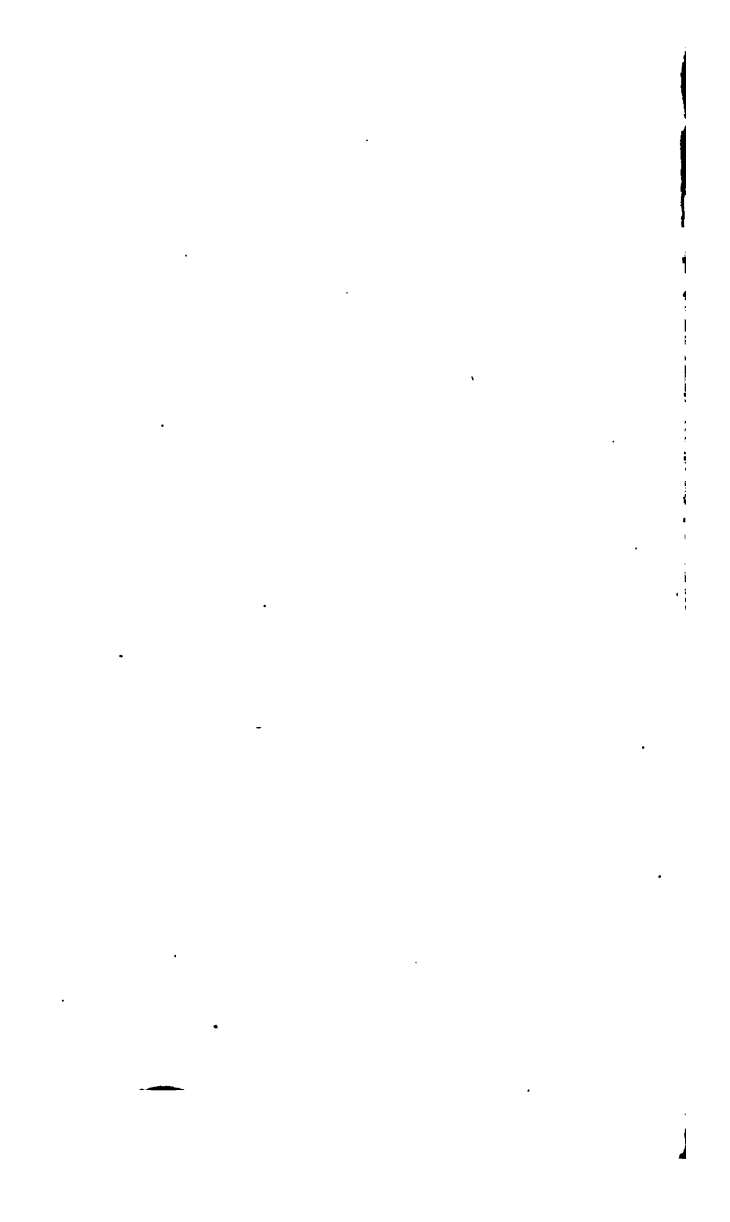
THESE are three fragments (selected from several, marked 28 to 38, in the Museum) of Metopes from the Temple at Phigaleia, from which the sculptures on the frieze were taken. They were found near the portico, and are supposed to represent figures of a chorus at some festival.

With respect to the removal of these marbles of Phigaleia, Mr. Cockerell says, "The success of our enterprise astonished every one; and in all the circumstances connected with it, good fortune attended us. Just at this time Vely Pasha was removed from his government: we should have been much embarrassed by our agreement with him, which made him proprietor of half the marbles, but he was now very glad to sell us his share; and scarcely were the treasures put on board a vessel, ere the officers of the new Pasha came down to the port with the intention of seizing the whole; but they were then safe."\*

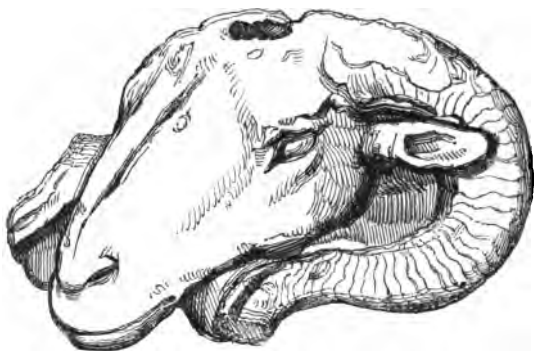
These marbles, as likewise those of the Elgin Collection, are distinguished by their general excellence as works of art, and by the unity of their character. They belong to a period in the history of sculpture which has been acknowledged by all succeeding ages as the greatest epoch in the history of the art.

The friend of Grecian learning will here find a lively comment on what he reads; and as in the best and scarcest models of antiquity we always discover something new to admire, so here we find fresh beauties at every visit, and learn how infinite in variety are simplicity and truth. As specimens of sculpture they serve as excellent studies to young artists; whose taste is formed and chastened by the purity of the models presented to them. Thus the artist and the man of letters will equally feel a delight in viewing these monuments of art, both from the excellence of the sculptures themselves, and the delightful associations to which they give rise.

\* Hughes's Travels in Greece, vol. i. p. 194.







HEAD OF A RAM.

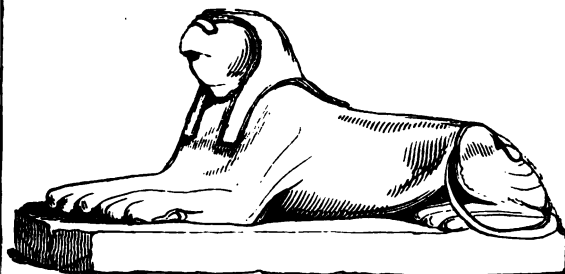
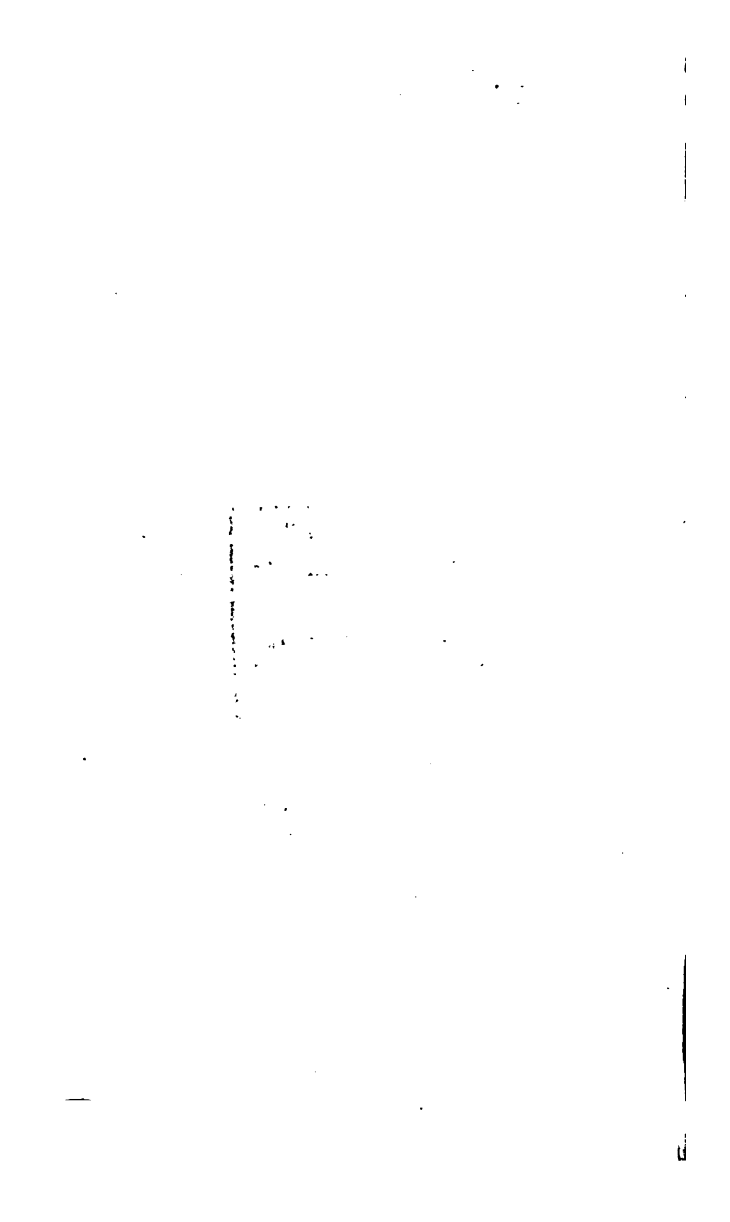


FIGURE OF A SPHINX.



## EGYPTIAN SALOON.—No. 7, and No. 11.

### HEAD OF A RAM AND FIGURE OF A SPHINX.

WHAT is commonly called a sphinx is a figure compounded of the head of one animal, and the body of another, as the body and legs of a lion with the head of a man or woman. This appears to have been the most common form in Egypt, but there are others found there with the body of a lion united to the head of a ram, and it is from a specimen of this kind of sphinx that the colossal ram's head in the British Museum (No. 7) was originally procured. These have obtained the name of crio-sphinxes, and in Egypt there is an avenue, leading from Luxor to Carnak, formed by a row of such sphinxes of colossal dimensions. This ram's head was one of the objects collected by the French in Egypt, and which afterwards fell into the hands of the English in consequence of the capitulation of Alexandria in 1801. It is made of an exceedingly soft sandstone, of a dirty yellow colour, and on the top of the head there is an irregular oblong hole, about  $7\frac{1}{2}$  inches long and 4 deep. The length of the face, measured from about the centre of this hole to the mouth, along the curve of the face, is 3 feet 6 inches. The length of the ear that is entire, or nearly so, is 1 foot, and the length of the left horn measured along its outer curve surface, about 4 feet 11 inches. The strict resemblance which this head presents to the African sheep of the present day, and the mild and tranquil expression of the face, are very remarkable.

The sphinx, marked No. 11, is one of several small specimens which the Museum possesses. It represents the body of a lion, to which is attached the head of a hawk, having a head-dress similar to those worn by the early Egyptians. Its length is 41 inches, by  $16\frac{1}{2}$  inches in height. It was brought by Belzoni from the interior of the Temple of Ipsambul in the interior of Egypt, which was opened by him at the expense of Mr. Salt, from whose collection it came into the British Museum.

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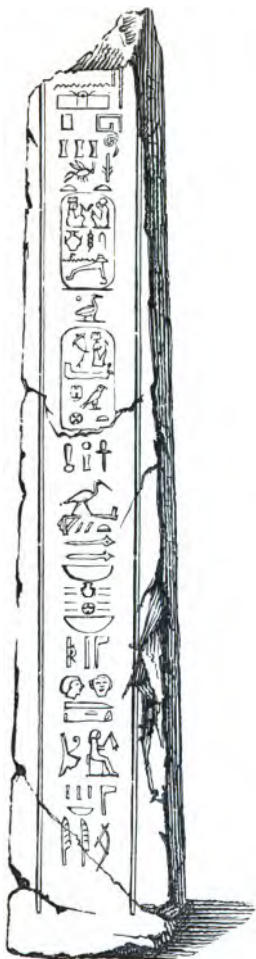
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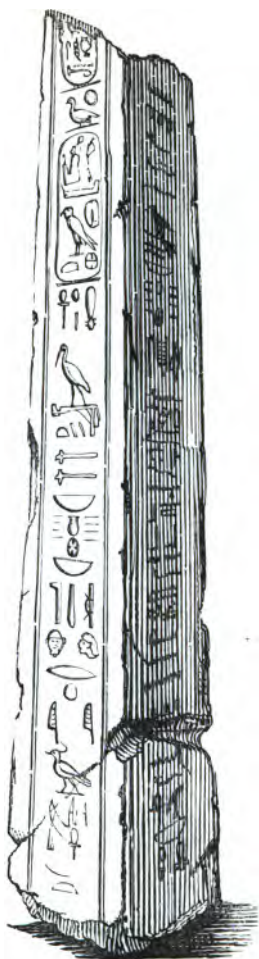
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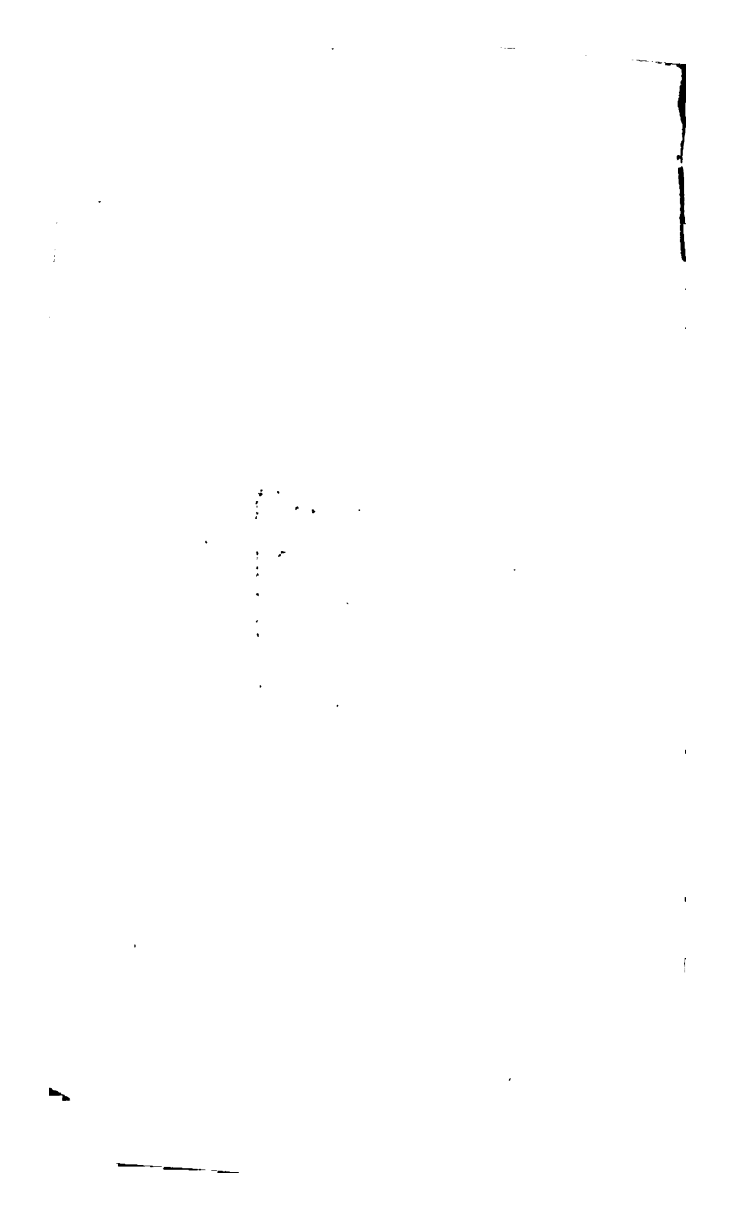
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### EGYPTIAN OBELISKS.



## EGYPTIAN SALOON.—Nos. 5 and 70.

### OBELISKS.

THESE monuments of Egyptian art were obtained from the French, in 1801, after the battle of Alexandria. They are of small dimensions in comparison with other celebrated obelisks of Egypt, but equal to any we are acquainted with in the beauty of the decorations. Formed of a fine black basalt, they admit of a high polish, and the sculptor has not failed to take advantage of this in forming his figures with great delicacy and fineness of outline. Among the sculptures on No. 70 are figures of the goose, the ibis, and a bird resembling a pewit or lapwing, which (especially the last) are beautifully carved, and are, perhaps, the best specimens of this kind of Egyptian sculpture in the British Museum.

They were both found at Cairo, where one (No. 70) was used as the sill of a window. It was in that situation when Niebuhr saw it many years before the French army visited Egypt. In his 'Travels' he has given a drawing of two sides of it, and we now have an opportunity, which rarely happens, of testing with our own eyes the accuracy of a traveller's observation. With the exception of one or two very unimportant particulars the copy is minutely exact; and he deserves no small degree of praise for having copied with such accuracy the sculpture on a monument of comparatively little importance, when the copier had not the slightest reason for supposing that the original and his copy would ever be confronted in one of the capitals of Europe. Such fidelity in a little matter may teach us how to value Niebuhr's evidence in others of more importance.

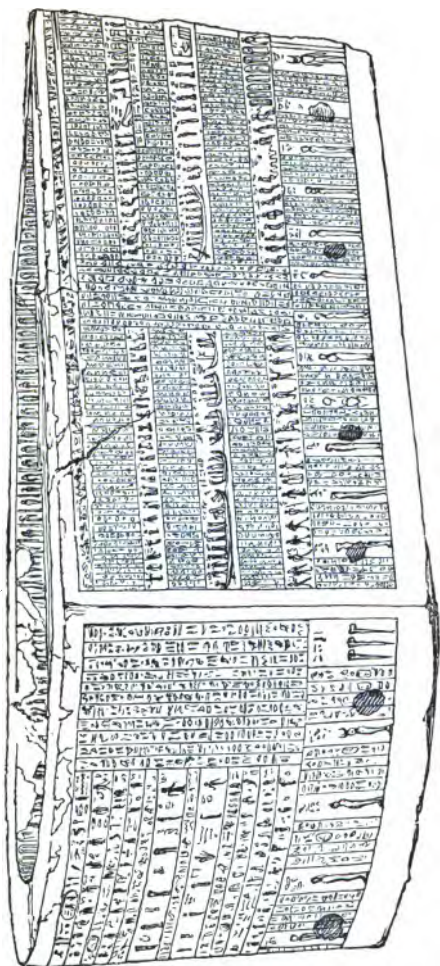
The dimensions of No. 70 are as follow:—

	Feet.	Inches.
Width of wider side (it is not exactly square) at the base . . . . .	1	5 $\frac{1}{2}$
Width of narrower side at the base . . . . .	1	4 $\frac{1}{2}$
Height . . . . .	8	1 $\frac{1}{2}$

No. 5 is of about the same dimensions, but in a less perfect condition. They are supposed to have been placed in front of some small propylon, or entrance to a temple.







EGYPTIAN SARCOPHAGUS.

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## EGYPTIAN SALOON.—No. 10.

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### SARCOPHAGUS.

It is well known that the Egyptians had a peculiar mode of preserving the bodies of their dead, which does not appear to have been practised but by a very few other nations. They embalmed the bodies of their deceased friends by immersing them in a solution of nitre for about seventy days, and filling the interior parts with aromatics; they then wrapped them tightly in several long rolls of cloth prepared with asphaltum; and when dry enclosed them in a box of thin wood of the form of the body, often ornamented with paintings and hieroglyphics; and this again was enclosed in a similar box. But in the case of deceased kings, or high official dignitaries, it appears to have been customary to preserve the mummy (as the embalmed body is called) in a stone coffin, or sarcophagus, many specimens of which are in the British Museum. The most curious, as a work of art, is that marked No. 10. It fell into the hands of the English, at the capitulation of Alexandria, having been found by the French in the Court of the Mosque of St. Athanasius in that city. It is cut in a breccia, similar to what the Italians call "breccia verde," composed of fragments of granite and porphyry, of brilliant and varied colours. It measures in length about 10 feet 3 inches; in width 4 feet 2 inches at the feet, and about 5 feet 4 inches at the head; and is about 3 feet 9 inches in depth. In thickness it varies from about 9 to 10 inches.

This sarcophagus is completely covered, both in the interior and exterior, with a multitude of small sculptured figures, of which there are no less than 21,700; in many parts 10 to 15 hieroglyphics are carved in a square inch. It was thought by Dr. Clarke to have been the sarcophagus which contained the body of Alexander the Great; but other antiquarians, although they admit that in the course of the many transitions from one tomb to another, which the body of Alexander is recorded to have suffered, it is barely possible that it may have once contained the remains of the king; yet they adduce many circumstances to disprove the supposition of its being the original sarcophagus of the Grecian conqueror.

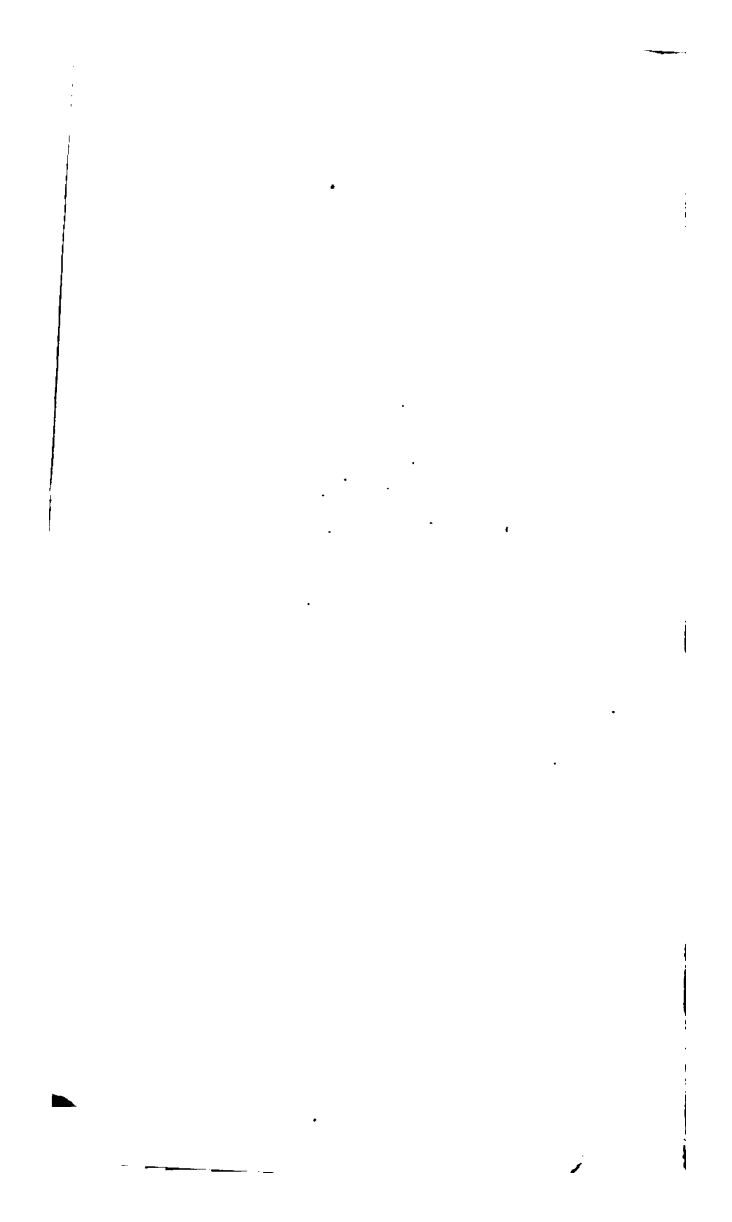
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EGYPTIAN ALTAR.

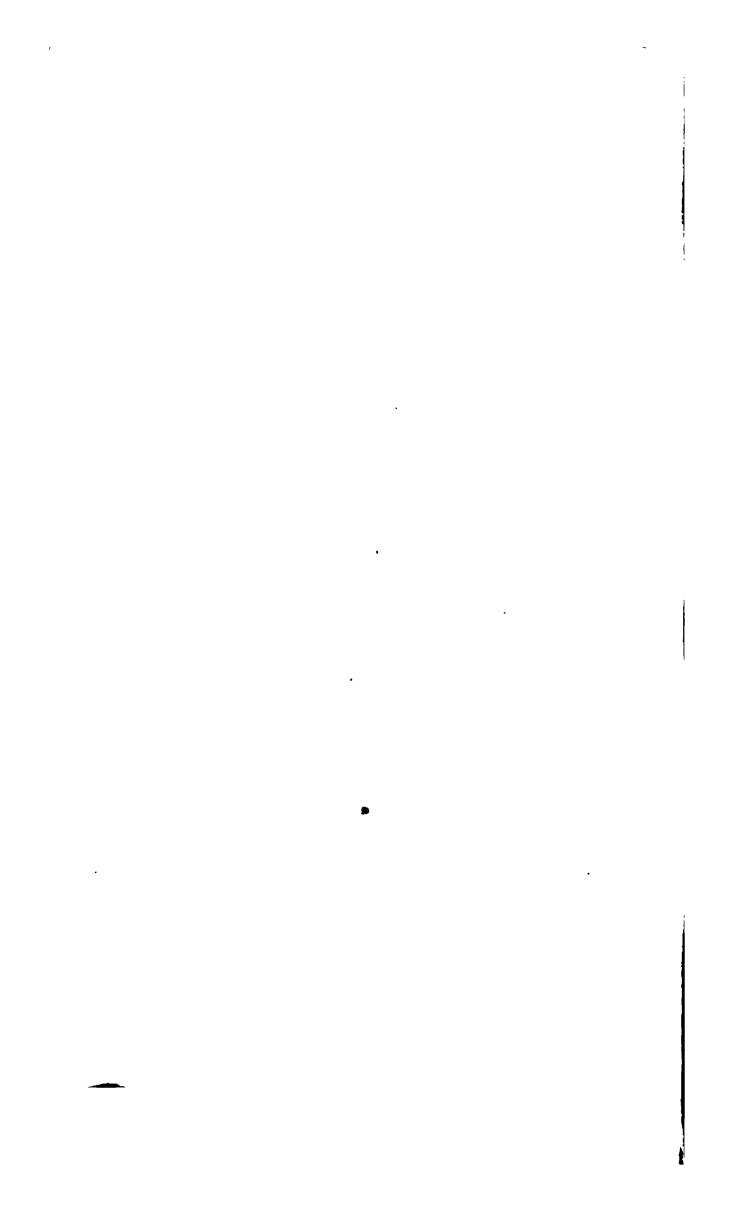


## EGYPTIAN SALOON.—No. 12.

### EGYPTIAN ALTAR.

THIS, which is commonly called an Altar, is a four-sided block of beautiful red granite, diminishing slightly towards the top, on two faces of which there are placed single figures, and on the two other faces two figures placed side by side. These six figures have the hands slightly outstretched, so that they appear to touch one another. The height, as it now stands, is about 5 feet 6 inches. The single figures at the two ends are similar, being females, each with a long vest descending nearly to the feet: the head-dress hangs down as usual on each side of the face over the chest, terminating just above the breasts. The head is surmounted by a pair of cows' horns, surrounding a disk, whence these figures are supposed to represent some of the officiating personages in the worship of Isis, one of the Egyptian deities, who was frequently worshipped under the form of a cow. The corresponding figures on the two long sides are similar: one is a male, in very high relief, with remarkably fine rounded arms and chest; unfortunately, in one case, the leg that projects in advance of the other, and the head are gone; and in the other the head, and the projecting leg, below the knee, are lost. Next to the male figure, on each of the long sides, is another male, with the face of a hawk, surmounted by a high flat cap and a couple of serpents. This mass of granite and the figures are beautifully polished. There is a cartouche on each long side over the male head which has had the high cap, consisting of a dirk, comb, and beetle. Other hieroglyphics are represented in our wood-cut.

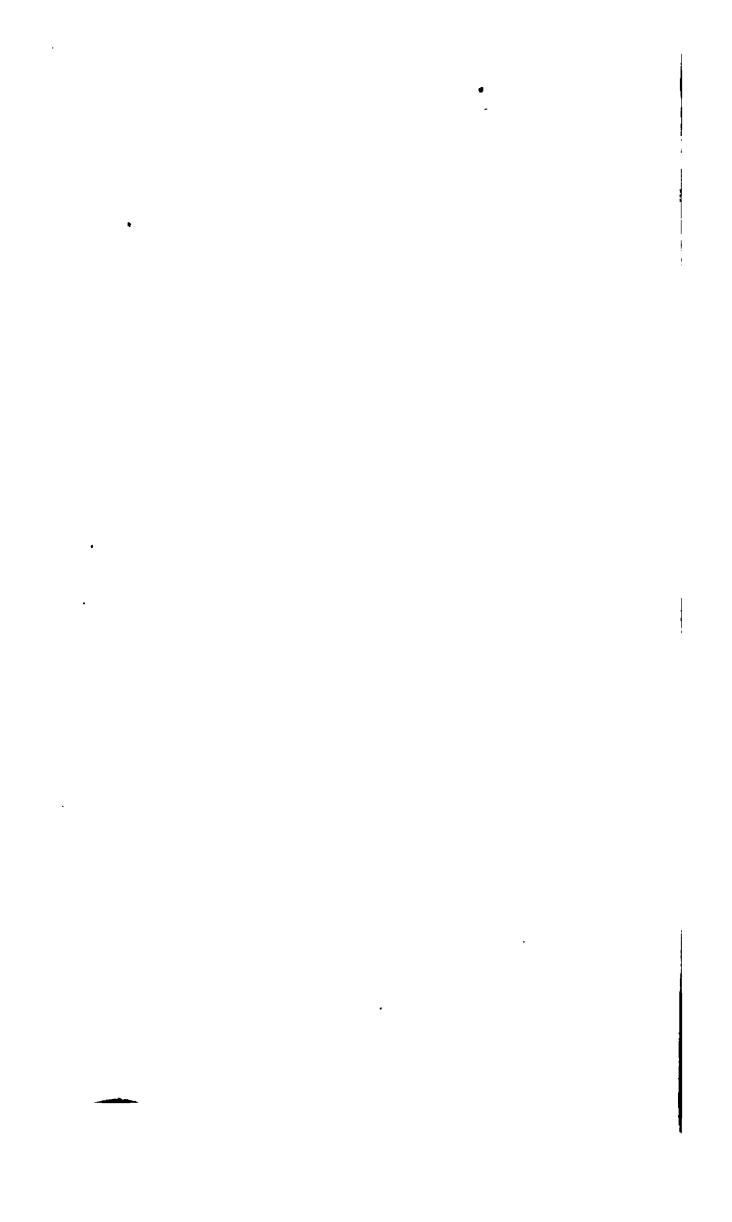
This block was found by the French, among some ruins in the palace of Carnak, but they found such difficulty in the attempt to remove it that they abandoned it; and it was afterwards brought from Egypt by Belzoni. A drawing was made of it by the French when it was nearly perfect, and it is probable that the injuries it has received in their attempts to remove it might be repaired from that drawing.







A COLOSSAL HEAD IN A MITRE.



## EGYPTIAN SALOON.—No. 15.

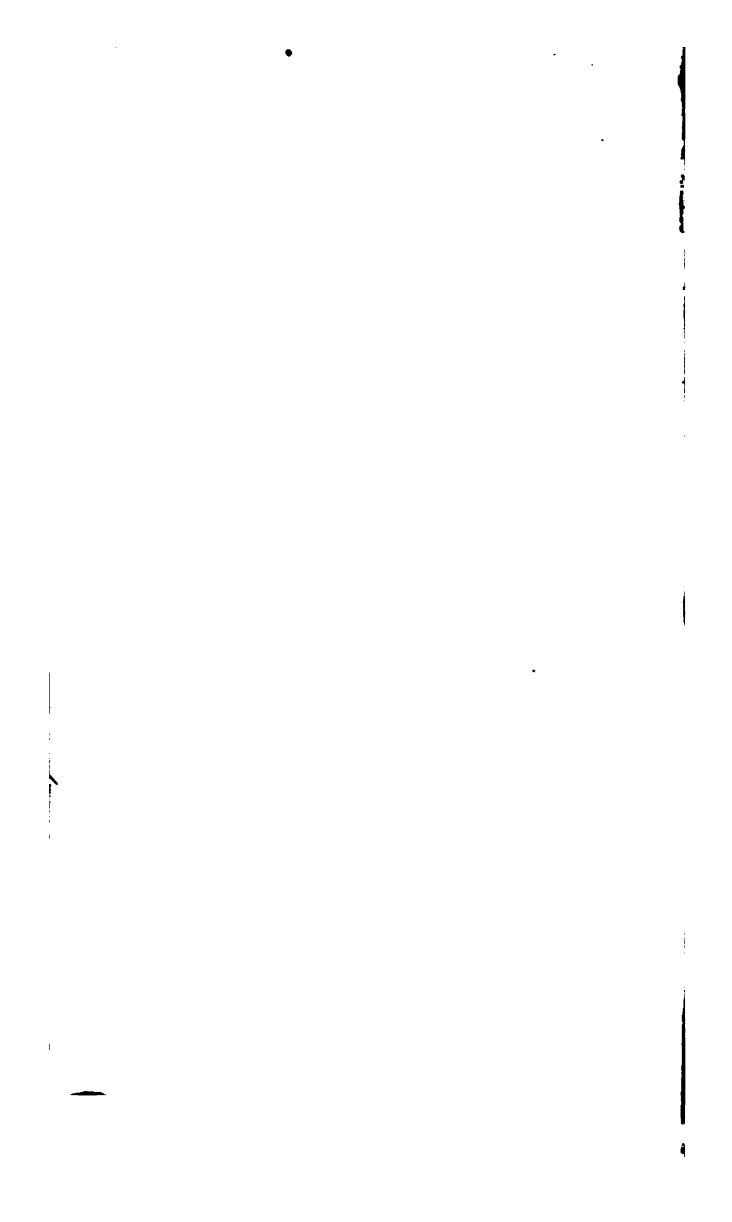
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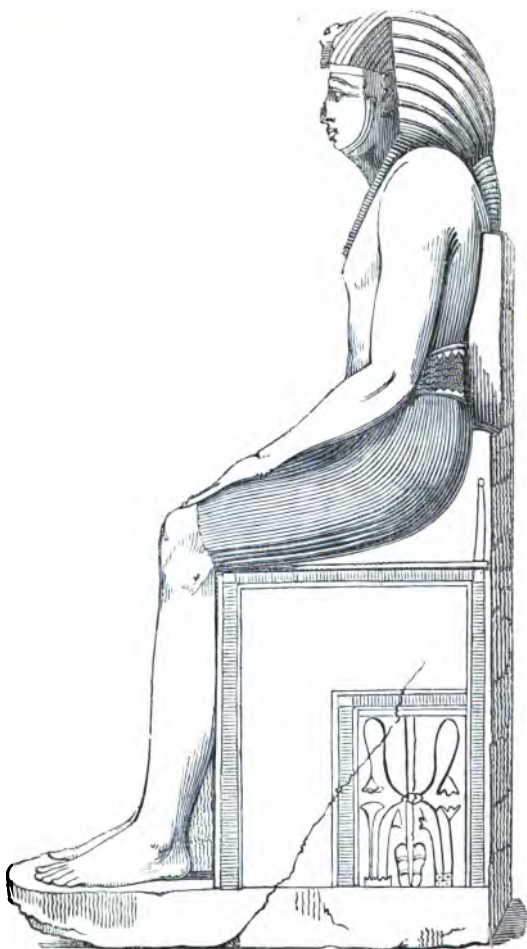
### A COLOSSAL HEAD IN A MITRE.

THIS stands opposite to the Memnon (No. 19), and was brought to England by Belzoni in 1818. It was found at Carnak, on the east side of the Nile, but at what precise spot we are unable to say. It is of red granite, polished to a wonderful degree of smoothness, and well preserved, except the left ear and part of the chin, which, together with the beard, is broken off. Though the head is of somewhat larger dimensions than the Memnon (being 10 feet high from the neck to the top of the mitre), it was much easier to transport it from its place, as the shoulders are not attached to the neck, and in consequence the whole mass is not so heavy as the Memnon.

In the Museum there is a colossal arm (No. 18) (about 10 feet in length), originally belonging to this figure, and from which we are enabled to judge of the position of the statue when entire. From the arm being straight, and from the fracture on the under part, apparently once joined to the sides of the figure, we may conclude that the head formed part of a colossal standing statue, which could not have been less in height than 26 feet, or nearly twice the height of the Achilles in Hyde Park. With the exception of a small portion of the top, which is broken off, but still occupying its place, the cap is entire. It is fastened on in the usual way with standing colossi, by a bandage on each side, coming down to the chin, where they met the beard-case, which appears to have been attached to these bandages. In the front appears the serpent, the Egyptian emblem of royalty, which, although mutilated, is sufficiently apparent.

It is probable that this statue was originally used as a pillar to support a portion of a large building.





COLOSSAL STATUE OF AMENOPH III.



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## EGYPTIAN SALOON.—No. 21.

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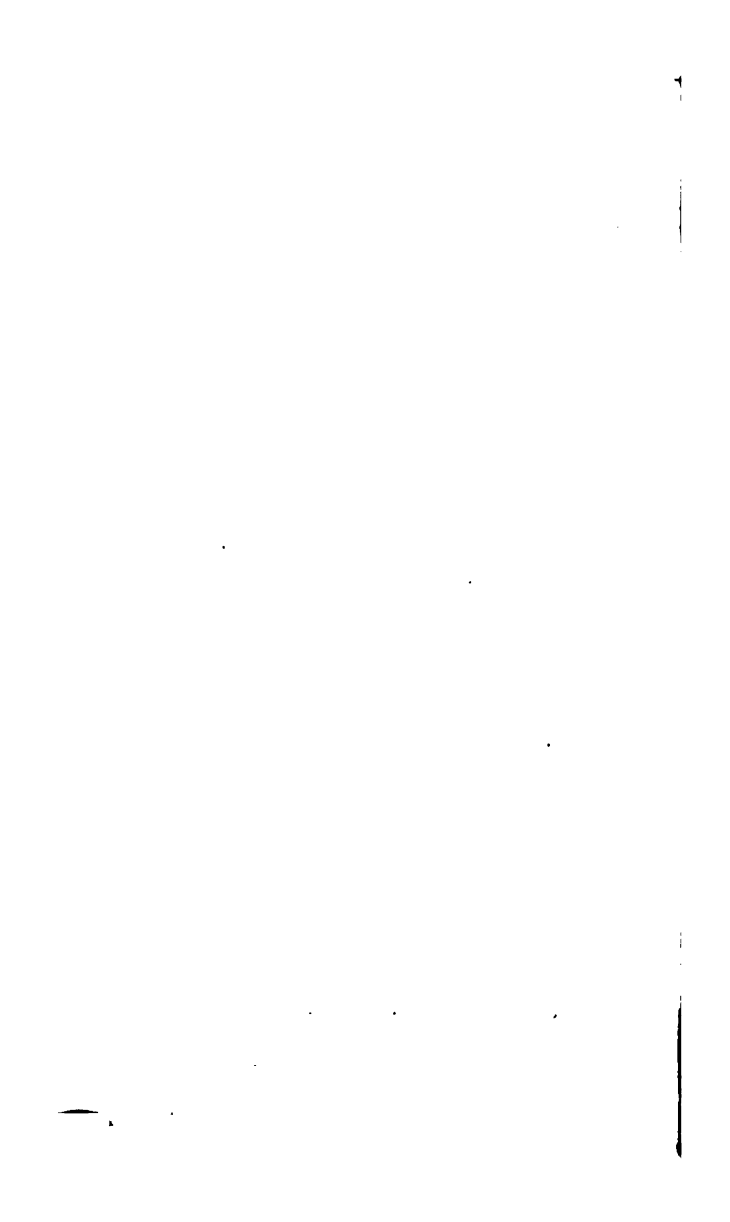
### COLOSSAL STATUE OF AMENOPH III

A COLOSSAL statue of Amenoph III. (Memnon) sitting with his hands extended on his thighs. He wears a cap, which, after making two triangular flat projections, against which the ears rest, descends in a lappet on each side over the breast. This head-dress at the back assumes a singular rounded form, marked with a number of radii, all converging towards a centre at the nape of the neck, where they unite in a kind of cylindrical ornament (very like the long pig-tails once in fashion in Europe) which descends behind the back. The figure, except the thighs, which appear to be covered with a kind of cloth resembling corduroy, is nearly destitute of clothing. The chair on which the figure is seated is adorned with hieroglyphics, and with a cartouche bearing the prænomen or title of the king, followed by his proper name, Amenoph, or, according to the Greek corrupted term, Memnon. This statue is very similar to the celebrated statue of Memnon at Thebes, but is not so large. As a work of art it is not without merit, considering the early period at which it was executed, though the legs are somewhat too long, and the arms too short. The hands too are decidedly bad, but the feet are better. The most favourable view is a side one which shows the back part of the arms and the roundness of the shoulders.

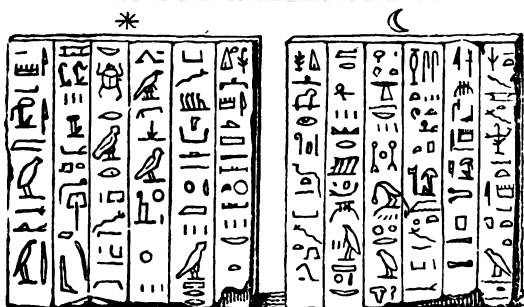
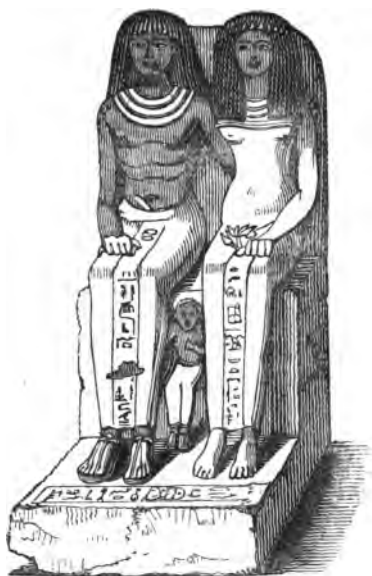
The following are the dimensions :—

	Feet.	Inches.
Whole height of figure from base of the pedestal to the top of the head	9	6½
Height of pedestal . . . . .	1	0½
From sole of foot to knee-bone . . .	3	6
Length of foot . . . . .	1	7
Ditto of hand from wrist-bone to end of middle finger . . . . .	1	2

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EGYPTIAN FAMILY.



## EGYPTIAN SALOON.—No. 31.

### EGYPTIAN FAMILY.

It is generally assumed, that all Egyptian figures are stiff, ugly, and devoid of grace, which has been, by some, unjustly attributed to the alleged want of beauty in the inhabitants. But the opinion of beauty differs so much among various families of the human race, that we should be careful lest our prejudices lead us too far from the truth. For example, there is no doubt that among white people generally, especially with the vulgar, the ideas of blackness and ugliness are inseparable; while it is a well-known fact that among the blacks white people are viewed with equal dislike; the standard of beauty being formed by the specimens with which each is most familiar. Among those who pretend to a refined taste, the productions of Grecian art (as exhibited, for instance, in the Elgin and Townley apartments of the Museum) have been taken as a standard of beauty by which all other similar productions should be judged. Compared with these the Egyptian sculptures will certainly be found to be deficient in the roundness, grace, and elegance of the Greek; yet it should be remembered that the Egyptian artists preceded those of Greece, so that the latter were enabled to profit by the errors, as well as the successful efforts of their predecessors; while the Egyptians had to work out their conceptions of the perfection of sculpture quite unassisted by the example of any preceding race of artists. From the uniform style of Egyptian sculpture, as well as from some curious Egyptian drawings extant, showing that the human figure was drawn according to certain rules, it would appear that the artists of that country had formed a system of their own, by which, probably, they hoped to rival—perhaps to excel—even Nature herself; and their failure must be attributed to this very cause, rather than to their want of beautiful and appropriate objects of study; for if, instead of attempting to excel Nature, they had endeavoured to imitate her, their chances of success would have been greater.

But to the object before us—this curious group was found in an Egyptian tomb, where, according to the Egyptian fashion, the wife and husband were often united after death by the hands of the sculptor: it represents a male and female seated on a chair with a child between them. The height is about  $2\frac{1}{2}$  feet, and the width of the chair  $13\frac{1}{2}$  inches. The figures are painted in some parts very thickly, and the whole appears to have been covered with a gum or wax to preserve it. The female holds in her left hand, resting on her lap, a lotus flower, painted blue. The colour of the flesh is a red, of a brick-dust hue.

Hieroglyphics may be seen on the legs of each figure, on the base, just before the feet, and a square, formed of six columns on either side of the figures. These are represented in the





EGYPTIAN PRIEST.



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## EGYPTIAN SALOON.—No. 42.

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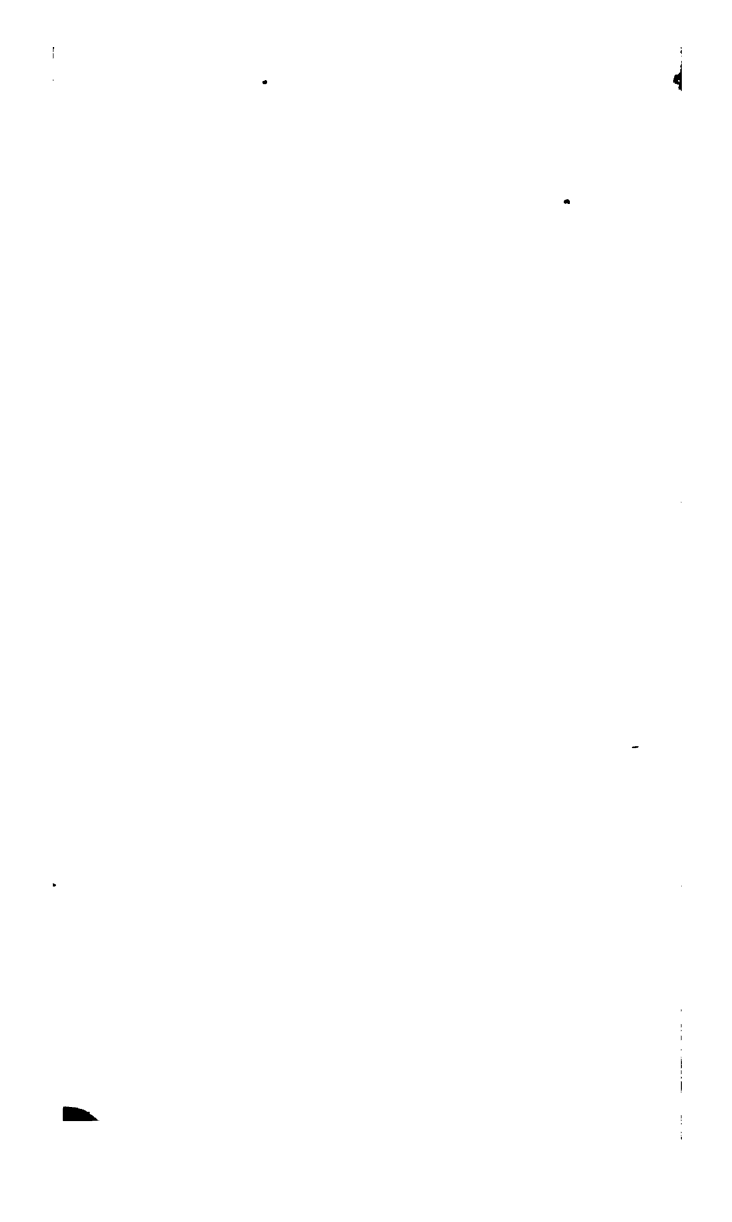
### EGYPTIAN PRIEST.

A SMALL Egyptian figure, kneeling upon a square plinth, and supporting with his hands a kind of altar, in front of which, within a sunken tablet, is a figure of one of the Egyptian deities.

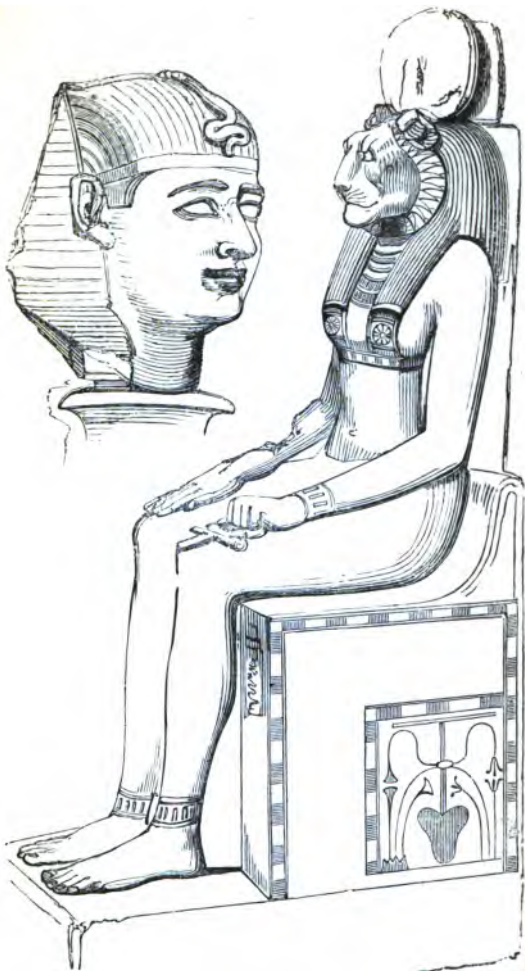
The following are the dimensions of this figure:—

Height from base of plinth (at back)	
to top of the rectangular pillar sup- porting the figure behind . . . . .	Inches. 22½
Thickness of plinth . . . . .	5½
Width of ditto at base . . . . .	8
Width of rectangular pillar at base . . .	3½

The column behind contains a double row of well-cut hieroglyphics arranged in two vertical compartments. The four sides of the plinth are also covered with hieroglyphics, as are the sides of the chamber which contains the small sacred figure. The chamber itself is sunk about 1½ inch below the level of the frame-work at the base, but only about 1 inch below at the top: the figure which it contains is a female with bare breasts, the arms close to the sides, the feet and legs in the usual constrained attitude of Egyptian figures, and a high cap on the head. This sculpture is cut in a black stone, so close-grained that it looks almost like a piece of iron, or dark-coloured bronze. It is supposed to represent a priest presenting the image of one of the Egyptian deities to the people in the course of a religious procession. The figure of the priest is of a better style of sculpture than we generally see in Egyptian statues, being round and full in the limbs, while the feet are more true to nature.







LION HEADED EGYPTIAN FIGURE; AND A BUST.



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## EGYPTIAN SALOON.—No. 63.

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### LION-HEADED FIGURE.

THIS is a lion-headed figure (a female) of black granite, very highly polished. The figure is seated, with the hands resting on the lap. The left hand holds the *crux ansata*, or cross with a handle, a sacred emblem with the Egyptians, and sometimes called the sacred *Tau*, from its resemblance to the Greek letter T.

The head is surmounted by a disk, which is either sculptured on a separate block, or has been broken off and replaced.

The margin of the vest which clothes the figure is very clearly marked with a border at the ankles and wrists. Just below the breast an ornamental margin or border encircles the body, and is met by a broader ornamental bandage, which appears like a continuation of the head-dress, and passes over the breasts to join the border below them. These two long bandages may be considered as passing over the shoulders and fitting in a similar way to the same border or margin behind, which will account for their appearing to come from under the lappets of the head-dress. The height of the figure, from the top of the disk to the bottom of the chair on which it is seated is about 6 feet 6 inches. It was dug up by Belzoni at Thebes.

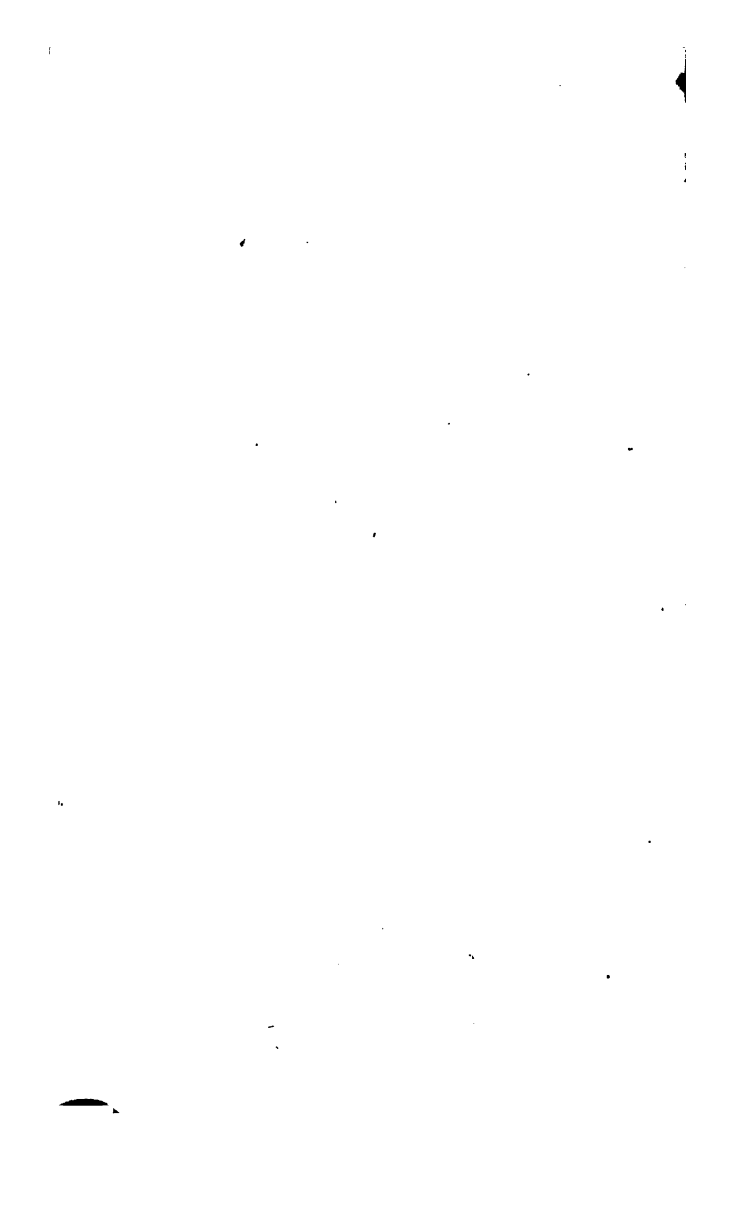
There are several similar figures in the British Museum—see Nos. 37, 57, 68, 88, &c., and also Nos. 41, 45, 49, 72, 76, 80, and 84, which are standing figures of the same kind. It was much the practice of the Egyptians to adorn the human figure with the head of an animal, most commonly that of the lion, cat, or ibis.

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### EGYPTIAN BUST.

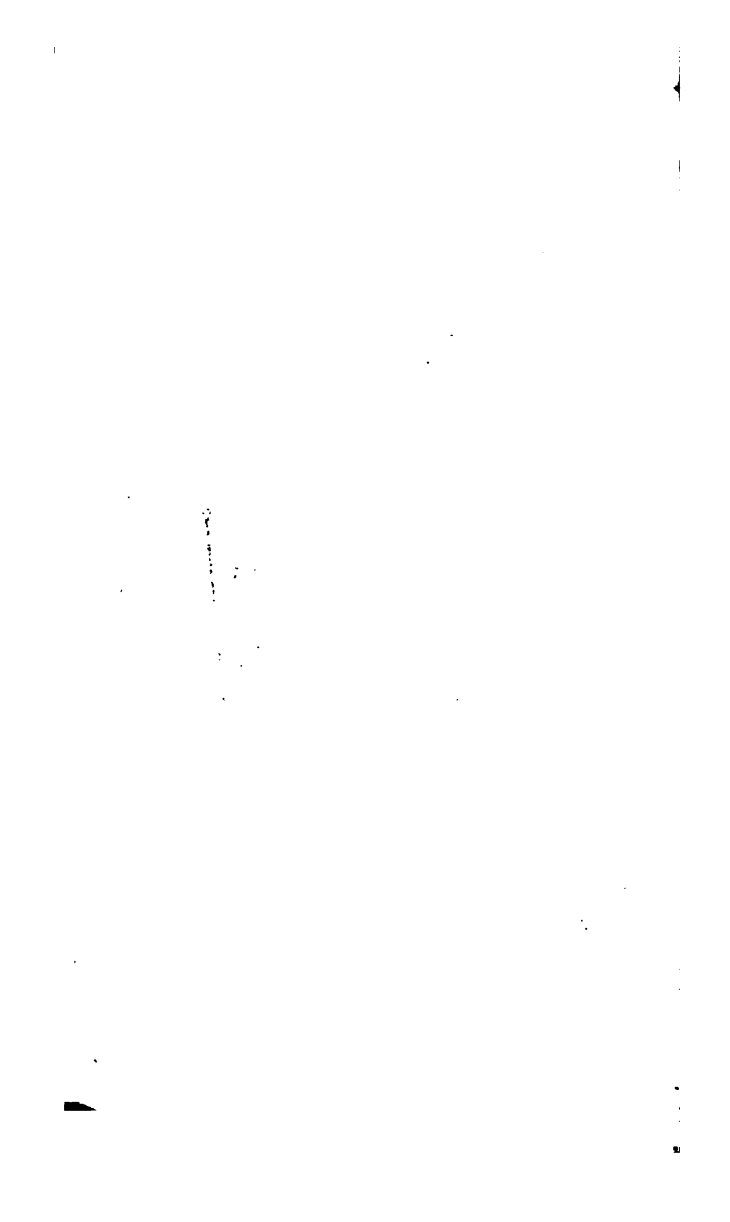
THE head represented in the wood-cut is placed (without a No.) in front of the picture marked 180, and appears to be of Græco-Egyptian sculpture, as it is considerably divested of the stiffness of the Egyptian manner, and yet not beautiful enough to be of pure Greek work. It is in the Egyptian costume, and bears on the forehead the snake, the Egyptian mark of royalty and divinity.

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EGYPTIAN PAINTING.

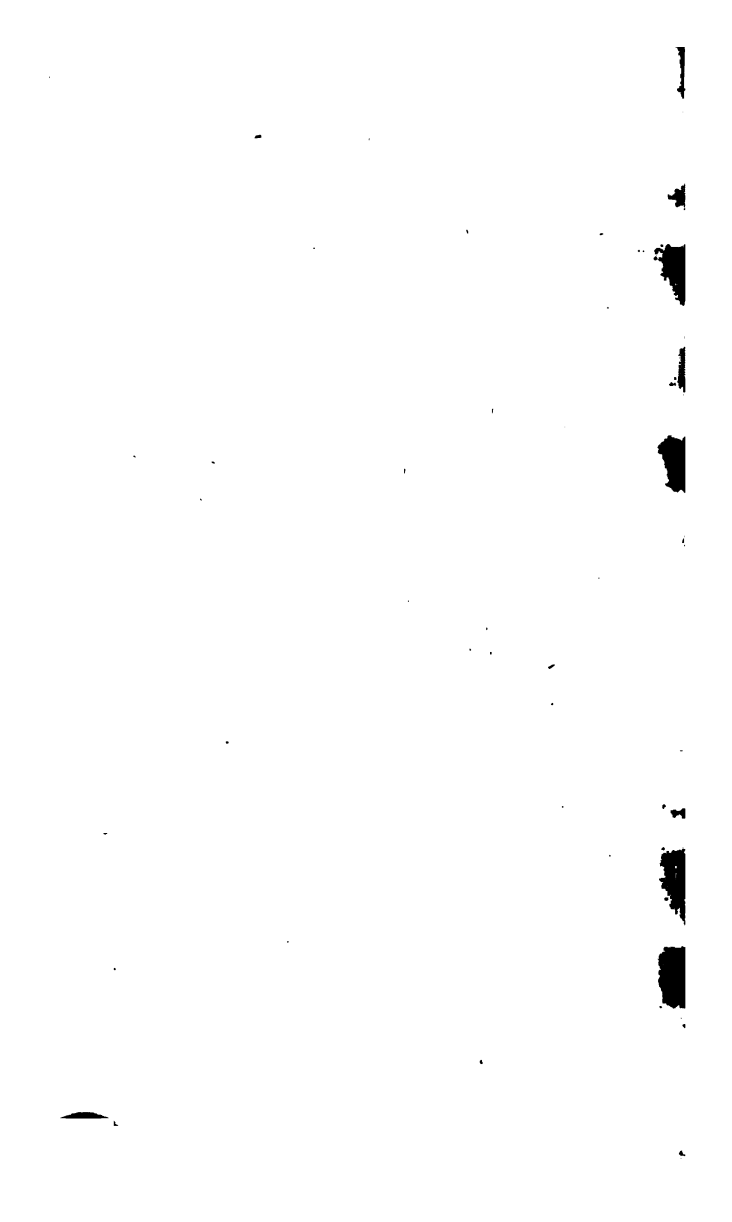


## EGYPTIAN SALOON.—No. 173.

### EGYPTIAN PAINTING.

**PAINTING**, or the representation of objects by colours on a flat surface, appears to be an art of less antiquity than that of sculpture. Yet the Egyptians early acquired the art of painting, as we find by many specimens on tombs, temples, mummy cases, &c.; and although they never appear to have attained to any great perfection in the art, the remains that have come down to us show a considerable talent in designing, and are interesting as affording specimens of the manners, costume, and implements of the ancient inhabitants of Egypt. The pureness, permanence, and brilliancy of Egyptian colouring are the only qualities that we can admire; for they never apparently compounded colours so as to produce a greater variety from the simple colours. It has also been frequently remarked that they did not usually soften them off so as to form various degrees of light and shade; yet, from the specimens in the Museum, it will be apparent that the artists were not totally unaware of the improved effect to be obtained by softening and blending the various colours.

In the specimen before us, No. 173, we see a small figure seated in a chair, cutting out some design on a wall. The workman wears a thin shirt covering the whole body, and holds in the left hand a chisel, and in the right hand a kind of mallet and brush. He is seated on a chair of that elegant form which we often observe in other specimens of Egyptian art; the legs cross one another obliquely, and the seat is covered with the skin, apparently, of a leopard. Portions of sculpture appear to be represented on the wall of the apartment in which the figure is placed. The height of the figure as seated is about 20 inches. This painting came from the grottoes in the western hills of Thebes, the interior of which are covered with pictures of a similar description, which the peasants there break down and sell to travellers.







EGYPTIAN ENTERTAINMENT.—179.

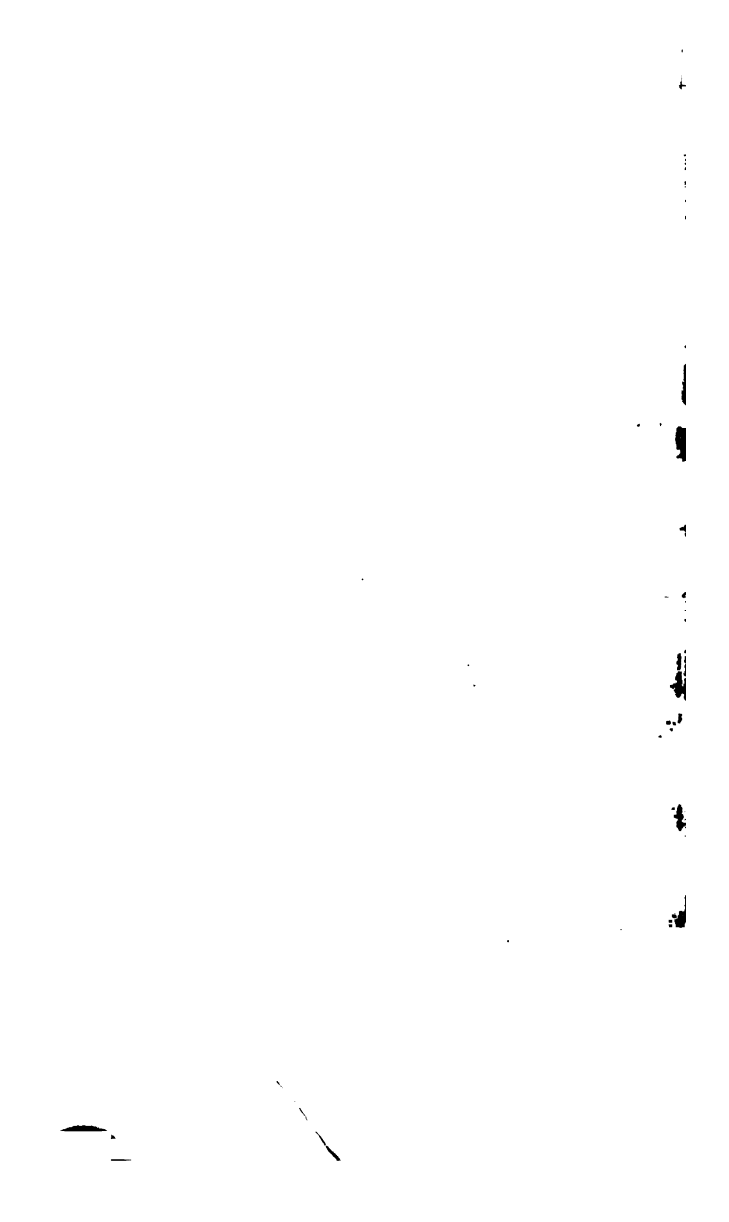
THE NEW YORK  
PUBLIC LIBRARY

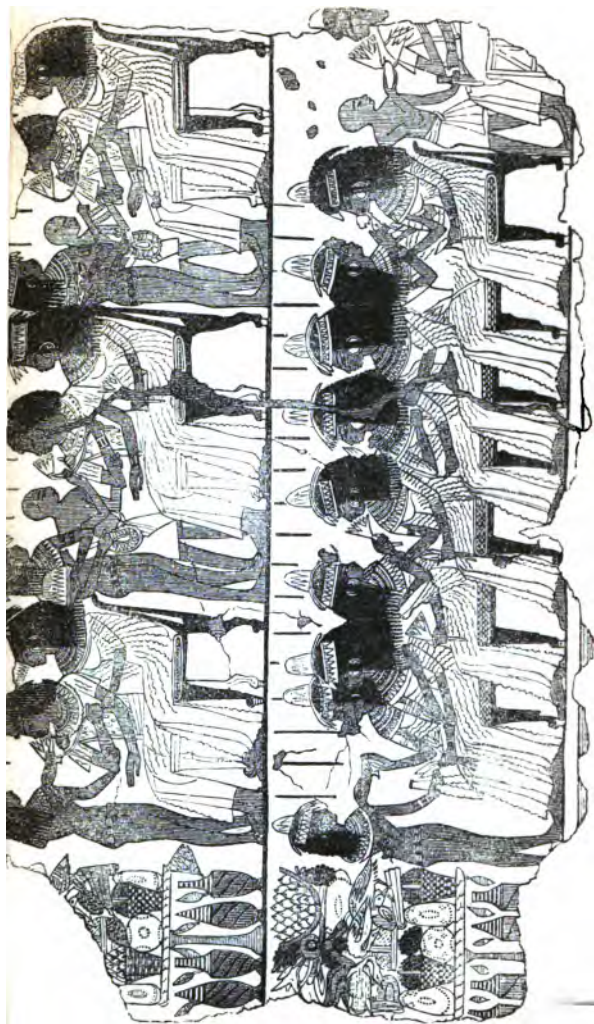
ASTOR LENOX AND  
TILDEN FOUNDATIONS

## EGYPTIAN ENTERTAINMENT.

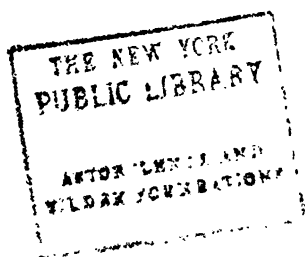
THIS is a very interesting pictorial fragment representing, apparently, an Egyptian entertainment. It consists of two compartments; in the upper, beginning at the left, we observe two figures, seated on elegantly-formed chairs with cushions, who appear to be receiving some wine from the hands of an attendant, only indicated by holding a cup which is just on the margin of the fragment. Proceeding to the right we see two other figures, almost fac-similes of the first, who are alike receiving refreshment from an attendant. The sitting figures are clad from head to foot in a thin drapery, and have their hair arranged in long plaits falling all round the head to the shoulders. The person, however, who is standing before them has no covering except a narrow belt around the loins, and armlets on the wrists and shoulders; but the hair is ornamented in a similar manner to that of the more important figures. Beyond these are four other figures, apparently, if we may judge from their dress and seats, less important personages. Two of them have the head shaved, and there appears to be a greater projection in the mouth than is exhibited in the features of their companions, who wear their hair arranged in plaits similar to, but scarcely so long as, those of the first-mentioned parties. These figures are all inhaling the perfume of the lotus-flower, a plant still abundant on the banks and waters of the Nile.

In the lower portion four female musicians are playing to an awkward *danseuse* in the centre, while another figure on the right seems to be selecting some fruit or wine from the stand on the extreme right of the fragment; where the amphoræ or wine-jars may be easily perceived bound together with a ribbon.





EGYPTIAN ENTERTAINMENT.—181.



## EGYPTIAN SALOON.—No. 181.

### EGYPTIAN ENTERTAINMENT.

THIS picture has two compartments similarly to No. 179. In the upper part each of the three seated pairs consists of a male and female: the male is distinguished, as in the other pictures, by his bushy ornamented head-dress, and his costume. The females, who are distinguished from the males by the head-dress, the rest of the vestments, and the fulness of the bosoms, have each the right arm round the shoulders of the males. They are presented with refreshments by attendants standing before the several groups. In the lower compartments are eight seated female figures: on the extreme right there is a seated male figure, and possibly there were more than one, but the picture is here imperfect. On the left side of each compartment is a table well stored with fruit and other eatables; among these we see a goose, which appears to have been a standing dish in those days. Under each table are large jars, probably used for containing wine, in the enjoyment of which the ancient Egyptians did not stint themselves. Some of the fruit appears to be grapes, which they cultivated with success. It may appear rather curious that none of the figures in these pictures are represented with shoes on, though sandals appear frequently on ancient Egyptian monuments; but it has ever been the practice in Egypt to take off the shoes on entering into an apartment, and as these figures may be supposed to be in a banqueting-room we may infer that they have followed the usual custom of the country. In this picture, as in No. 179, the lotus-flower appears to be a great favourite with the company.

These pictures are painted on a ground of very fine mortar; the colours when first seen were quite fresh, but since the pictures have been in this country they have suffered much from the climate, and although every possible care is taken of them, it is feared they are daily getting worse. Faithful copies, however, we understand, have been made of them, which will present the appearance of the originals to future generations.







EGYPTIAN SEAL-RINGS.

THE DEPARTMENT OF  
PUBLIC HEALTH

ANTHROPOLOGY  
FIELD STATION

## UPPER EGYPTIAN ROOM.—Case J, Division 1.

### EGYPTIAN SEAL-RINGS.

THE rings in this case, represented in the cut, are of a very great antiquity; coeval, indeed, with passages in the Bible, in which rings similar to these are mentioned. Signet-rings were used in the earliest ages to give validity to documents of importance. We find them mentioned in Genesis xli. 42, as early as 1715 years before the Christian era; and they were probably in use much earlier. Very great attention has always been bestowed on these signet-rings in the East, for as the seal alone is sufficient to authenticate a document, and as the Orientals never sign their name, it is of great importance that the seal should not be lost, and accordingly there are certain regulations, binding the artist who sculptures the seal to keep a copy of it, and to provide a fac-simile of the original should it be lost or destroyed. In Egypt the crime of counterfeiting a seal was punished with the loss of both hands. The seal-rings were worn sometimes on the fingers (for which most of those in the cut appear to be designed), but sometimes on the wrist as a bracelet, or hung by a chain around the neck. The larger scarabæus, or beetle-rings, in the case J were, perhaps, carried in this manner. The seals in this case are precious stones engraved with the name of the owner in hieroglyphics. These are attached to rings of gold, on which they revolve on pivots. The scarabæus, or beetle, held in peculiar esteem by the Egyptians as the representative of several virtues, forms a distinguished feature in the shape of many of these rings, and is exhibited in the central figure in the cut in which the back of the seal is shown. One of the number has also the beetle carved on its face.





MODEL OF AN EGYPTIAN HOUSE.

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## UPPER EGYPTIAN ROOM.

### MODEL OF AN EGYPTIAN HOUSE.

THE antiquities in this room are principally from the collection of Mr. Salt, formed during his residence in Egypt, as Consul-General. They consist of mummies, idols, sculptured tablets, articles of domestic use, and other objects illustrating the manners, customs, and history of the Ancient Egyptians; principally found in tombs at Thebes, Memphis, Abydos, &c., either enclosed in the mummy-cases or placed around the body, or found ornamenting the interior of the sepulchre.

These remains are arranged in glass cases around the room, and in the centre are placed several mummies, partially unrolled and in different states, illustrating the mode in which the bodies were bandaged and enclosed in pasteboard and wooden coverings.

From this collection we select a few of the more interesting and important articles; and first—the model of a house in case K.

Although the houses in the Egyptian towns were frequently of great extent, yet they were seldom more than two or three stories in height. Those in the villages, even in the present day, never exceed two stories, being generally composed of a ground-floor and a small gallery above it. The house of which the present is a model was doubtless one of these. It consists only of a court-yard and three small store-rooms on the ground-floor, with sliding doors, with a staircase leading to a room, on the gallery, belonging to the storekeeper. In the court-yard a woman is represented making bread. When the model was found the store-rooms were full of grain; but being allowed to remain a short time in the custom-house at Leghorn, the treasure was discovered by a rat, who in a few minutes destroyed what had been preserved for ages undisturbed.

This interesting model was found in a tomb at Necropolis, and was purchased by the British Museum for the sum of 84*l*. It is 17 inches square, by 21 inches high.

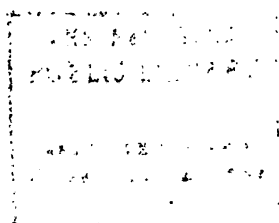
In our wood-cut we have taken the liberty of introducing some trees and figures, in order to convey a better idea of the appearance of such a house in its natural position.







MUMMY CASE, OR COFFIN OF OTAINER.



## UPPER EGYPTIAN ROOM.—Case marked V.

### MUMMY CASE, OR COFFIN OF OTAINER.

WE have already, in noticing the large sarcophagus in the Egyptian saloon, given a sufficient detail of the process of embalming the bodies of deceased persons, and converting them into what we call mummies. It will be needless, therefore, to repeat here what we have said respecting this practice; but as the Museum contains several mummies, we have given the annexed wood-cut, as an illustration of the painted case in which the body is put when properly embalmed and wrapt up. There are in the centre of the room several mummies, one of which is almost entirely divested of the bandages with which it was surrounded, and shows very clearly the asphaltum, or bituminous substance, called *mum* (wax), whence we have derived the name *mummy*. Another has been less stripped of its bandages, and exhibits the manner in which the scarabæi, or sacred beetles, small figures of deities, and other objects, are frequently placed among the folds of the cloth. A third is completely covered with the cloth, as it would appear when first taken from the pasteboard case in which it is enclosed (one of which is exhibited in a fourth case, and others,—that of “OTAINER” being one—in the four corners of the room). There are also two or three of the exterior cases made of the wood of the native sycamore, in which the pasteboard cases were enclosed. These are very splendid specimens of this curious branch of antiquity, as the colours are in the most perfect state, the figures elaborately drawn, and the whole enriched with gilding of a peculiar brilliancy.

It appears to have been a common practice in Ancient Egypt for a man to give the bodies of his parents or ancestors as security for money borrowed; a sacred pledge, which, if not redeemed, lost him his character, and with it the privilege of interment; a disgrace which an Egyptian would endeavour by all means to avoid.

A very interesting chapter on Mummies will be found in the second volume of ‘Egyptian Antiquities,’ published in the Library of Entertaining Knowledge.

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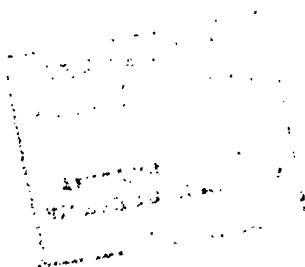
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## UPPER EGYPTIAN ROOM.—Case marked F.F.

### WOODEN IMAGES.

IN this case are placed several small wooden images as well as others of a similar kind, but sculptured in various stones, principally in blue porcelain. They are frequently met with in mummy cases, or found placed among the bandages on the breast, or at the feet, of the mummy. They appear to be a representation, on a small scale, of the mummy itself, as the head-dress is similar to the one generally represented on mummy cases, and the body is frequently covered with hieroglyphics ; but it is probable they were used as a kind of household gods by the ancient Egyptians, and in that character interred with their possessor on his decease. The specimens we have engraved are made of the native sycamore wood, and are painted. They are probably the kind of wooden gods mentioned in the Bible—Deut. iv. 28—as “the work of men’s hands.”

From unfinished specimens of sculpture which have been brought to light, and from Egyptian drawings and paintings, as well as from some obscure remarks which we find in ancient authors, we learn with tolerable accuracy the method pursued by the ancient Egyptian sculptor in delineating and carving the forms of their gods and other objects. “They began by smoothing the surface of the wood or stone, and drawing a number of parallel lines at equal distances, at right angles, to which were traced other lines forming a series of squares, nineteen of which were always allowed for the height of the human figure. After the first outlines of the figure had been traced, it was inspected by a master, who wrote in various parts of it, in hieratic, such observations and instructions as he wished to be attended to by the artists in the progress of the work. The sculptor (an artist distinct from the draughtsman) then proceeded with his department ; and, when he had finished the cutting out, other artists began to decorate the statue with gilding, painting, &c. Mr. Wilkinson supposes that the artists were in some way attached to, and formed a branch of, the priesthood.”—See notes to ‘*Pictorial Bible*.’—Isaiah xlv. 12, 13.







1 Foot.

ETRUSCAN VASE.

Marked H. 3—94.



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**ETRUSCAN ROOM.—VASE, marked H. 3—94.**

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**ETRUSCAN VASE.**

AMONG the manufactories of ancient Etruria, those at Campania, particularly at Nola, at the foot of Mount Vesuvius, and at Capua, were celebrated for producing the finest specimens of vases. It was from these places that the principal of those adorned with paintings, representing subjects from the history, the mythology, the religious, civil, and domestic customs of the ancients, were exported to the neighbouring countries of Europe, and to Egypt, where they found a ready sale. The figures on the vases are generally of a reddish colour, sometimes relieved by white, on a dark or black ground; but in some of the old Græco-Etruscan vases the figures themselves are black, and the ground a yellowish-red. It is quite a mistaken notion to suppose that the Etruscans were only acquainted with three colours (as many authors assert), namely, black, red, and white; for we find on many vases an assemblage of several colours, as red, scarlet, blue, green, yellow—and many varieties in the different shades of these colours. In two or three of the vases in the Museum we may observe parts to be richly adorned with gold, apparently applied with a brush, or instrument similar to those used in painting the other portions of the vase. With respect to the forms of these vases, it will be found that they are all reducible to the evolution of different elliptical curves, which, gradually falling into one another, give a series of most graceful and beautiful forms, and present an endless variety of figures.

The figures on this vase are of a yellowish-red colour, and are depicted on a black ground. There is considerable grace in the female figures, and a competent knowledge of form exhibited in the others; but we are not aware what subject the artist intended to represent. It is engraved in D'Hancarville's '*Receuil d'Antiquités, &c.*' vol. iii., pl. 94.

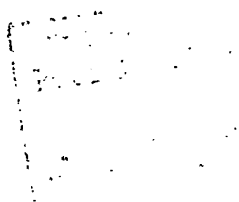
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**ETRUSCAN VASE.**

**Marked H. 15.**



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## ETRUSCAN ROOM.—VASE, marked H. 15.

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### ETRUSCAN VASE.

WE have no detailed account of the method pursued by the Etruscans in the manufacture of these vases, but from detached remarks in various ancient authors, D'Hancarville\* has attempted an account of their procedure, which may be briefly summed up as follows :

The clay, which is of a very fine quality, they procured from the banks of the Vulturnus, a river of Capua, and, placing it in water, they allowed it to remain until it had become sufficiently pliant to be moulded into any form. They then, by means of the "potter's wheel," moulded the clay to the shape required, and while it was still wet a coating of iron ochre was applied, which, when heated at the last stage of the process, produced the black colour which generally forms the ground of the vases. The painter then drew in the outline of the figures; and as he did not exercise his art on a plane surface, but on one which was considerably curved, and was obliged, moreover, to keep the vases upright, as, in the plastic state in which they were at this period of their manufacture, their own weight, if placed sideways, would tend to alter their form, we may judge of the great difficulty he had to encounter in producing a continuous and even line. The borders and ornaments now appear to have been put in, and then the vase was placed in a furnace where the colours were burnt in, and the whole completed.

In many of these productions, as, for instance, in the one now before us, there is an elegance of form, an absence of all harsh and angular transitions, a graceful flow of line, taste in the ornaments, and a truth in the representation of natural objects, which exhibit a very advanced state in the knowledge of the arts of design, and will render the name of Etruria ever memorable in the history of art.

The painting on this vase (H 15) appears to represent an offering to some deity, to whom the pillar in the centre is consecrated. One figure bears a basket of fruit, another a garland, and others branches of plants. Although two of the figures are over the heads of the others, they are intended to be represented as standing on the same level; but as they would, if placed on the same line with the others, be partly hid by the more prominent figures, the artist has resorted to this method of rendering them visible.

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\* *'Antiquités Etrusques, Grecques, et Romaines,'* par M. D'Hancarville, 4 vols. fol., 1765.

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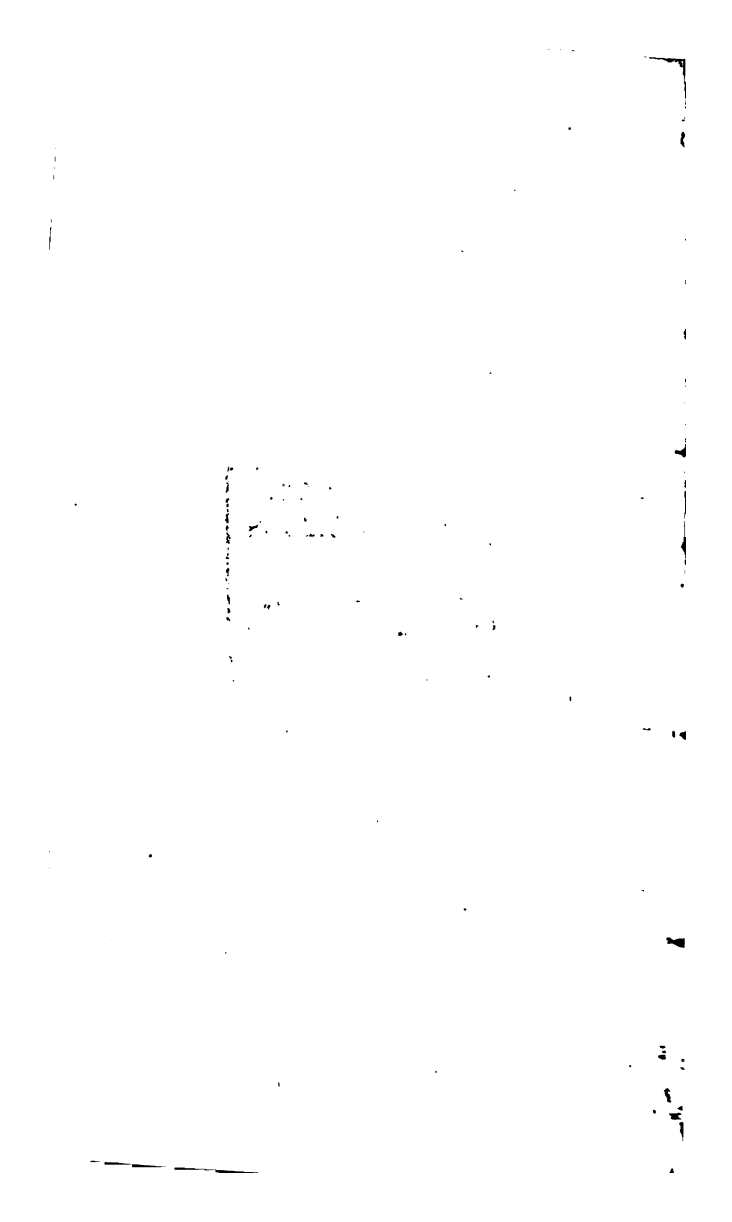




1 Foot.

ETRUSCAN VASE.

Marked H. 29.



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## ETRUSCAN ROOM.—VASE, marked H. 29.

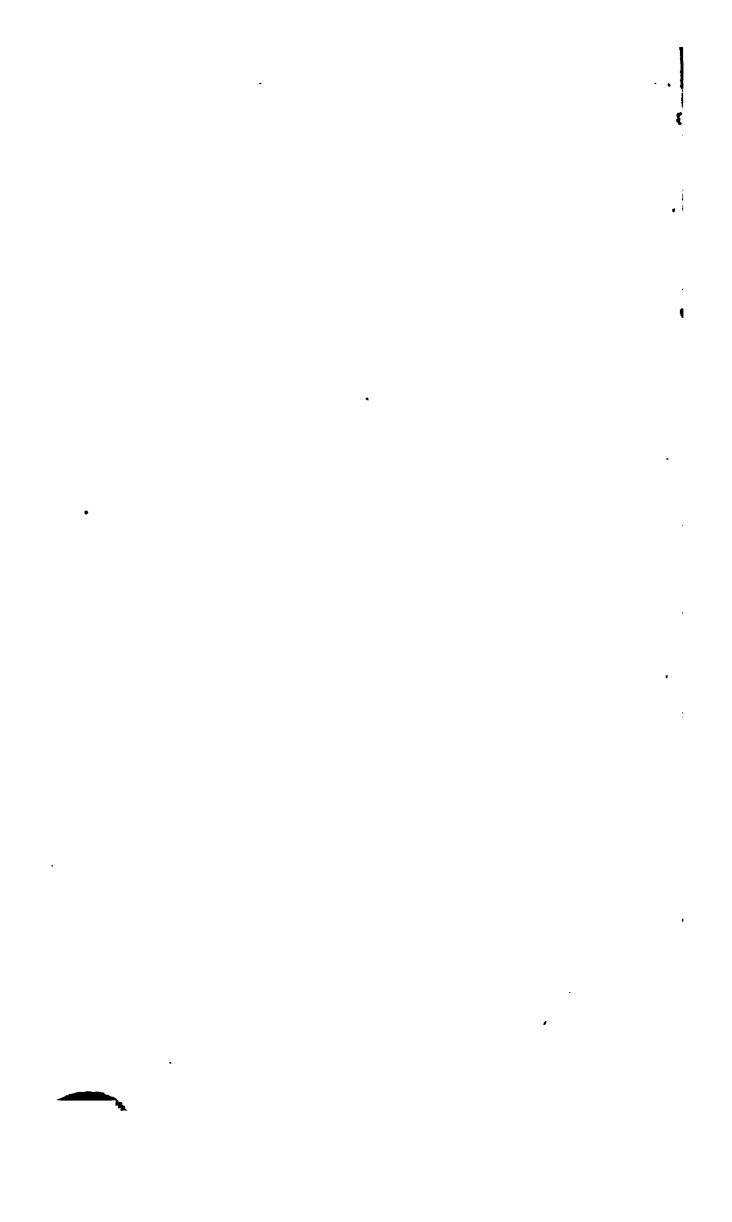
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### ETRUSCAN VASE.

Most of the vases in this collection were found in tombs, hung up by nails on the walls, or found placed near the sarcophagus of the deceased person. It is probable they were used to hold the provisions and liquors which the ancients were accustomed to present to the dead; but they doubtless were also sometimes entombed with the deceased (as we have had occasion to remark in speaking of the vases in the Townley Collection), as memorials of his achievements in the circus, or as gifts received from intimate friends. We know that it was customary to present vases to the conquerors in races and other Olympic exercises; and the honour of having gained one of these prizes was considered so great, both by the successful party himself and his connexions, that, according to Pausanias, the inhabitants of the town of Agrigentum, in Sicily, offered to pay a very considerable sum to a wrestler who had been decreed the victor in the games, if he would acknowledge himself to be their fellow-citizen.

The vase now before the reader (H. 29) is in many respects one of the most beautiful and interesting in the collection. The earthenware which forms the body of the vessel, and which is exquisitely adorned with paintings and ornaments, is supported at the lower part by small bronze figures of very delicate workmanship, and a bronze ring is fastened to the upper part, to which is attached two swing handles of the same material, so that the vase may be carried from place to place. The whole is in the most chaste and exquisite taste, and presents one of the best examples of the skill to which the Etruscans had attained in the design and execution of this branch of arts and manufactures.

The painting probably represents some domestic ceremony: the lady holds in her hand a parasol, which was used by the ancients not only to defend them from the sun, but was often carried as a mark of elevated rank. The figures are painted red on a black ground, and the effect is heightened in several parts, as on the upper part of the parasol, the mirror, &c., with white.

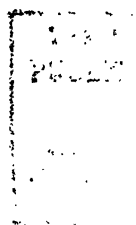




1 Foot.

ETRUSCAN VASE.

Marked H. 36.



## ETRUSCAN ROOM.—VASE, marked H. 36.

### ETRUSCAN VASE

IN the first period of the art of painting these vases, only the outline was drawn, but as it advanced, the figures were filled up by a thick pigment of a single colour. But as a series of figures, all of the same colour, could not be placed one before another, or arranged in what artists call groups, without confounding them together, the artists soon began to use colours of different intensity, so that the mixture of one figure with another was in some degree remedied. In some vases we find white, red, blue, and other colours, apparently of a different kind to those with which the ground and first outline of the figures are painted. These colours appear to have been put on after the vase had been baked, and to have then been subjected to the action of heat (which of course the other colours had now to bear a second time). But, in consequence of these colours not having been put on the vase whilst it was moist, they have not become incorporated with the material of which it is composed (as the other colours have), and, consequently, they may be rubbed off with the finger, and are indeed liable to scale, or chip off, by mere exposure to the weather.

In the vase before us (H. 36), we have a very beautiful specimen of the talents of the Etruscans. Whatever the subject may be,—and we cannot pretend to give a decided opinion, though we have fancied it to represent the story of Cephalus and Procris,—the beauty with which the figures are drawn, the expression both in attitude and feature, and the artistical arrangement of the group, combine to stamp this as a production of the very highest excellence.

It is assuredly to the Etruscans that we partly owe the excellence to which Greece, Rome, and other nations afterwards attained in painting and sculpture, for as the works of Etruria were constantly before their eyes, they must have imbibed from them that pure taste which distinguishes their productions, and which has rendered their works models of art to all succeeding ages.

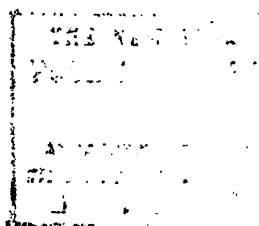




ETRUSCAN VASES.  
Marked H. 90 and 327.



1 foot.



## ETRUSCAN ROOM.

VASES, marked H. 90, and H. 327.

### ETRUSCAN VASES.

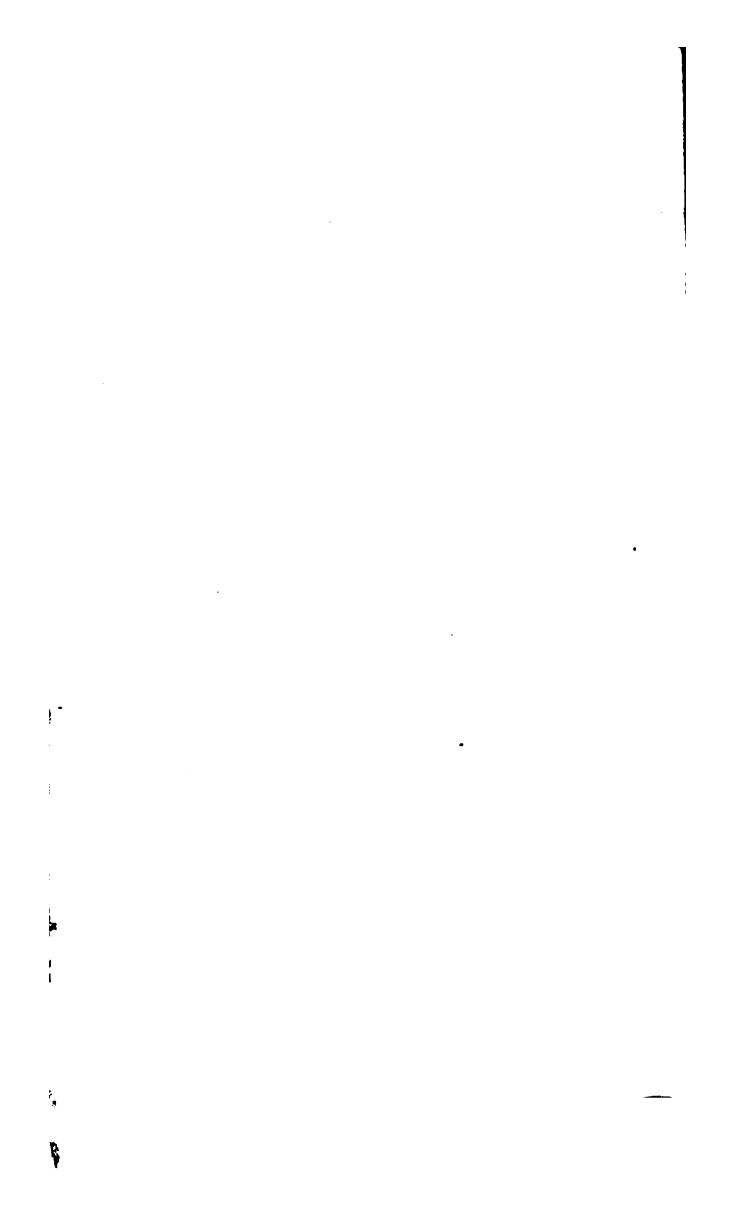
IN the room up stairs, adjoining the New Room of Egyptian Antiquities, are placed a number of vases, principally from the collection of Sir W. Hamilton. They are nearly all of that kind which have been denominated Etruscan, and were found principally near Naples; from whence they were brought to England, after they had been beautifully engraved, under the direction of D'Hancarville, the celebrated antiquarian. We shall present our readers with a few specimens, which will give them a sufficient idea of the style in which these vases are made, but we must apprise them that they will be found of infinite variety, both in shape and decoration.

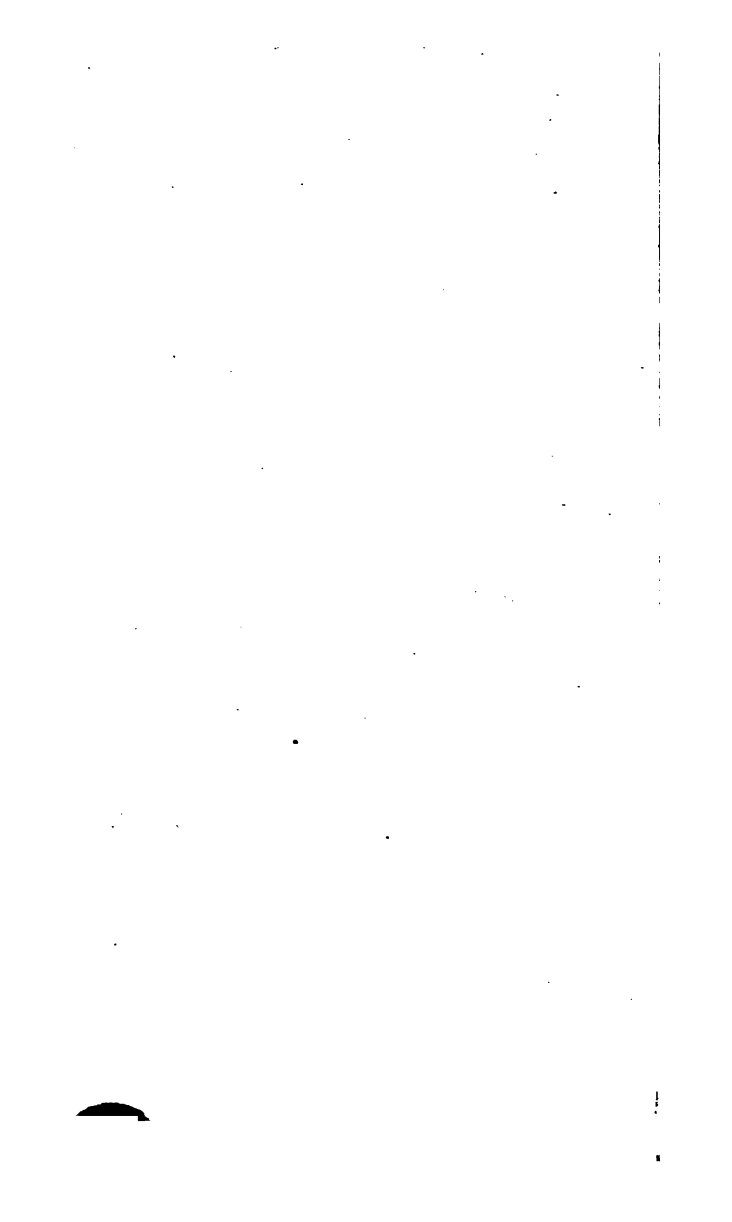
Etruria (from whence these vases and many other beautiful specimens of ancient art have been procured) is the ancient name for that portion of Italy now called Tuscany. The country was very early inhabited by a colony of bold and industrious men from Phœnicia, who were already well practised in navigation and commerce. The Etruscans attained the height of their glory at the time of the building of Rome, when they were celebrated for their excellence in all the arts of peace and civilised life. In the construction of articles of comfort and luxury they attained to great skill, and the plastic arts particularly were carried to great perfection by them—as the earthenware vases, to which we now direct attention, will sufficiently testify.

The two vases represented on this card are both ornamented with elegant borders around the top and neck, and have subjects connected with the habits of the ancients painted on their sides. The design on that marked H. 90 appears to represent an offering made to the Dioscuri (the twins Castor and Pollux, sons of Jupiter and Leda). One of these deities stands by the side of the pillar, while the other is represented by the black fillet which is tied round it, indicating his death. The female is gracefully bending her body in the act of making an offering of fruit.

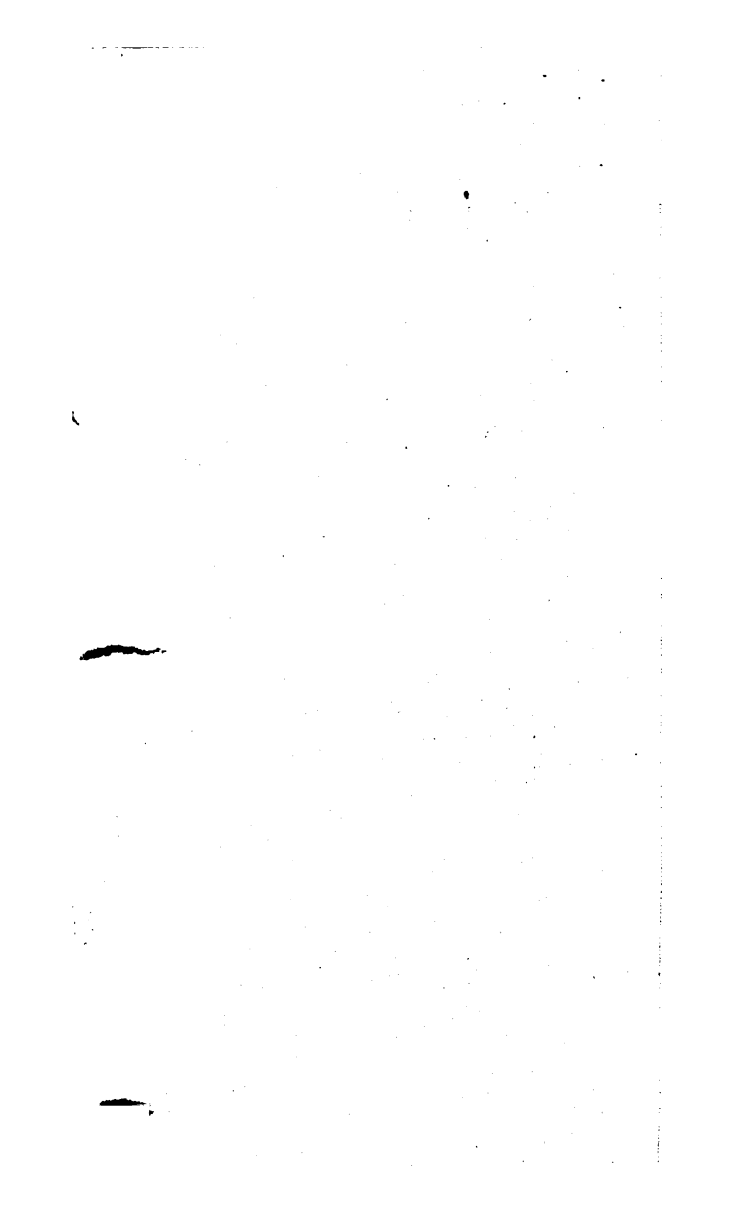
The subject depicted on the other vase (H. 327) appears to be a domestic ceremony in honour of some god whose symbol, apparently a globe, is held by one of the females.

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AUG 29 1932

